THEATRE ARTS - PROGRAM REVIEW

CSU EAST BAY
DEPARTMENT OF THEATRE AND DANCE
2005-2006

CONTENTS

Response to Reviewer’s Report
Outside Review
  Reviewer’s Report
  Outside Reviewer Biography – Dr. Roberto Porno
  Reviewer Schedule
Department Planning
  Department Mission and Goals (2004 document)
  Program Outcomes (2004 document)
  Current Situation, Trend Analysis Functional Areas and Plans
  Faculty and Staff Position Analysis (projects five year)
  Action Plans 2005-2010 (summary of proposed actions)
  Revised Major (beginning 2005-06)
  B.A. Roadmap (arranged for 4-year; final 2 years correspond to transfer roadmap)
  University provided statistical analysis
Selected Previous Review Documents
  CAPR Report - March, 2001
  Program Review - Response January, 2001
  Program Reviewer’s Report – February, 2000
Assessment Documents
  Assessment Report ’05 version – includes summary of data, actions taken
  (updated 1/06 to clarify Porno’s point about portfolios)
  Assessment Report ’03 version
  Assessment Plan (see note at top of document)
  Interview Questions (in interviewer’s format with spaces for response)

Submitted by/ Address questions to:

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Response to Program Review
Thomas Hird, Chair, Theatre and Dance
2005-2006

Dr. Roberto Porno, Chair of Theatre and Dance at CSU Sacramento, visited campus on November 27-28, 2005 and submitted his report on January 13, 2006. While Porno’s CSUS program is larger than ours, he offered experience at another modestly sized institution and with program reviews for the national accrediting organization for theatre. We supplied Dr. Porno with the documents shown in the index. Notice especially the long list of proposed objectives/actions titled “Theatre Arts Action Plans.” Since our planning brought up issues related to cooperation among programs, along with Dean Reimonenq we noticed that arts departments on Dr. Porno’s campus have an appealing record of cooperation and that he briefly served in a leadership role administering the cooperative arts program, the School of the Arts.

We appreciate Porno’s kind comments about the quality of our program and his recognition of its uniqueness. Porno offers repeated suggestions concerning the value of preserving the existing programs, as developed and integrated in recent years, during what will probably be a transition to new faculty and even revised options. He also speaks thematically about the multicultural qualities that have become part of the foundation of the department. He finds these in the student body, in the faculty, in the curriculum, and in the production process at the heart of the program. Given the values he appreciates, he offers great concern for the ability of the faculty and staff to devote enough time for meetings to properly integrate new faculty/staff and thoughtfully implement emerging options and programs. The admonition to meet more regularly is also a repeated comment.

One of the strengths of the department appears to be the unity of mind and purpose shared by the dance lecturers. We have an energetic group of lecturers leading an enthusiastic and devoted core of students. The lecturers are praised for their artistic strengths, as well as creativity in developing curriculum that appeals to large numbers of students across campus. Porno suggests that the hiring of a tenure track dance professor will provide the leadership and foundation need to recruit even more majors, as well as to improve the voice of dance in department planning. We are in the process of hiring a tenure-track colleague in dance.

Porno begins his discussion of Theatre from the perspective of the valuable contributions made by faculty who built the current program. He points out the value of an eclectic group of faculty with a strong artistic foundation. We continue to make this point within the College. While a small group with diverse specializations, like many humanities departments, our roster of faculty makes it possible to offer our majors, the campus and the community a varied and stimulating production program along side an impressive contribution in liberal studies and general education. The difficulty of managing such a stimulating program is that it keeps the faculty busy. His concern for faculty burnout is probably echoed in similarly organized departments on our campus. As a result, we have disregarded at least one past goal, developing a theatre program for senior citizens, and downplayed others to “investigation” status.

Perhaps it would be useful to review the program staffing here. In 2004-2005 the program was reduced to three tenure track faculty, a reasonably healthy lecturer pool allocation, one less
professional staff in the Theatre, and a costume shop manager position converted from staff to part-time lecturer. During the year we searched successfully for someone to lead the new Music Theatre program, but ended up hiring two new tenure track faculty. This year the Theatre Production Manager retired and we developed a full-time lecturer position to cover similar work, plus technology/design teaching. We are currently searching for another tenure track performance colleague and someone who will hopefully be our first tenure-track dance colleague. All of the senior faculty are eligible to retire. While no one has announced specific plans to retire, a Position Analysis was provided in our study to highlight the functional areas of the program where change will have a noticeable effect. Pomo mentions the obvious, several times, that the program will change as established faculty retire and new colleagues take the reins. We are doing a good job of being inclusive and developing consensus in our program planning. The new faculty are being assigned substantive responsibilities to help them develop the skills and understanding for running the program in the future. Since all of the recent hires are or will be in the performance areas, notice that the Position Analysis also indicates the importance of being prepared to provide faculty in the areas of stage technology/design and theatre history/literature when the time comes. It also indicates our concern for staffing the Theatre with the professionals who can safely and efficiently meet departmental needs, as well as the level of service the campus and community have come to appreciate.

We appreciate Pomo’s desire for a reduced set of goals, but compared to the proposed list of goals and objectives we provided to Pomo, his recommended list does not appear to be that much more brief. The section below serves both as response to the topics Pomo covered and as a list of our overall goals and objectives for the coming years. As a result, the format follows Pomo’s suggestions, subjects he discussed under separate headings, and other important items he did not cover. When we undertook our review, we varied somewhat from the CAPR format by using a Situation Analysis approach that overlaps self study with planning functions. The “plan” was offered as a summary of the “possible actions” suggested by the analysis. The intent was to construct the final proposed plan with input from the reviewer. Thus, the section taken below now represents proposed goals and objectives for the next five years.

Music Theatre
Pomo suggests the need to begin “shaping” the Music Theatre Option. Now under the direction of Darryl Jones, the program will probably require effort in the five areas we initially mentioned and two new ones resulting from Pomo’s comments. However, we are still discussing the implementation of these steps. Stretched over five years they do not seem insurmountable. Since Jones is new on the campus it is likely that if some of these objectives have not been achieved, others will have. A written “mission statement” is imminent, so we seem to be on a path validated by Pomo. Accordingly, the following goal and objectives will be implemented.

Goal #1: Shape an active Music Theatre Option program.
Continue to discuss cooperation with Music
Recruit Music Theatre related Advisory Board
Develop cooperative relationships with professional companies
Develop and implement a fundraising plan
Develop recruiting plan and promotional materials
Write a mission statement that expresses our unique nature
Review and implement curriculum appropriate to the emerging faculty
**On-going Dialogue**

One of the helpful aspects of an outside review is that it identifies issues set aside during the self study. While we did conduct a “get acquainted” retreat at the beginning of this year and we have tried to set aside time to meet regularly, *everyone in the department* agrees that we need to meet more, especially for the purposes of instilling historical institutional awareness in the new faculty and planning for the future that will be theirs. Just the shared administrative minutiae of running a busy production program and academic curriculum probably deserves more time for discussion. The hard part of this goal will be finding a common time to meet or another effective plan for organizing discussion or the important topics facing the department. Accordingly, the following goal and objectives will be implemented.

<table>
<thead>
<tr>
<th><strong>Goal #2: Maintain and on-going dialogue between junior and senior faculty.</strong></th>
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<tr>
<td>Meet regularly, once or even twice monthly</td>
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<td>Meet away from campus, retreat, at least annually to continue development of mutual academic, artistic, and production goals, as well as acquainting new faculty and staff with the program.</td>
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**Portfolio Assessment**

Assessment has recently taken somewhat of a back seat to this planning process. However, as stated in the *Situation Analysis*, we have a plan and have made progress, even to the extent of having learned lessons and implemented changes. That is, with the existing plan we have completed the loop. Unfortunately, the most obvious lesson is that the assessment plan itself is flawed and should be revised, moving from an interview process to a portfolio based process. The needed changes are bigger than simply revising the original assessment tool. The process of moving toward a portfolio will be slow. Accordingly, the following goal and objectives will be implemented.

<table>
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<tr>
<th><strong>Goals #3: Develop a viable and stringent portfolio assessment process.</strong></th>
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<tr>
<td>Build on the existing outcomes and simplify outcomes if necessary</td>
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<tr>
<td>Build on portfolio assignments in existing classes</td>
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<tr>
<td>Develop a workable set of Portfolio Guidelines</td>
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<tr>
<td>Implement in stages if impractical to delay for the ultimate product</td>
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<tr>
<td>Involve more, if not all, faculty in the assessment process</td>
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**Dance**

Pomo clearly supports the direction of dance in our degree and production programs. We clearly have one of the most integrated theatre arts majors in the CSU. All majors are required to take a minimum of 12 units of dance (or more, depending on which courses one counts), including a dance history course. Pomo still suggests that more integration is possible. Based on his comments in the dance paragraph, especially his mention of the current search for a dance professor, it is likely that he is referring to the need for the department to integrate dance with the *new music theatre program*, which could easily become a major focus of the department. We promoted music theatre as a integrative performing art that would encompass acting, music, and dance skills, as well as added challenges for designers and technicians. While the program has great appeal among students, they also appreciate the opportunities we provide in each discrete area. From a teaching perspective, music theatre choreographer/teachers are typically eclectic in the styles and techniques they offer. Our existing program has a focus in the multicultural and post-modern Dancetheatre form. While dancetheatre is also multidimensional in technique, the
contribution of related teachers to music theatre would probably not be traditional (Broadway-style?) in nature. Thus, the current search announcement was written to attract applicants from both areas. The search committee, whose junior members are just this year becoming familiar with the existing program and its values, will weigh the abilities of the candidates. Unless we find a candidate with an unusual range of skills, the ultimate selection will clearly set a tone and possibly a new direction in the near future. As already stated above, our future depends on dialogue and the ability to achieve a unity of focus as the department personnel change. Pomo is probably saying that how well the department maintains the integration of dance within the program might well prove a harbinger of success or failure. Accordingly, the following goal and objectives will be implemented.

**Goal #4: Continue to integrate dance in program.**
- Implement dance ensemble model
- Review role of dance in music theatre program
- Develop course scheduling modules to resolve conflicts
- Develop new GE partnerships/ resolve scheduling conflicts

**Professional Links**
Pomo picked up on several themes in the self study, including this one – the need for the department to further develop links with professional companies in our service area. As he points out, all of our dance lecturers participate actively in the vibrant Bay Area dance community, both as administrators of their own companies and as participants in other significant companies. Our regular faculty have contacts as well and our alumni are well placed in a variety of professional and community theatres, as well as schools. We agree that such links could provide useful opportunities for students and faculty, as well as aid in recruitment. Accordingly, the following goal and objectives will be implemented.

**Goal #5: Continue to link with professional companies and schools.**
- Develop cooperative relationships w. professional companies
- Consult with other local campuses on curriculum and resource sharing
- Develop local internships and exchange programs

**International Programs**
We agree with Pomo that the international performance tours and other production opportunities offered in the past, such as Dr. Kaufman’s international women playwright guests, have proven a boost to the program and should be continued. Besides the increased exposure to a greater variety of cultural and artistic ideas, they provide introductory professional experiences not otherwise available to undergraduate students. While there could be natural curricular extensions to our ongoing activities, such as starting a new option in international theatre (or performing arts), Pomo’s suggestion that we concentrate leads to the following reduced set of objectives.

**Goal #6: Maintain dynamic performance abroad program.**
- Continue to create ad hoc travel programs
- Consider opportunities to integrate more with music theatre and dance
- Consult with current donors and develop new funding sources
- Involve more faculty/ transition leadership
- Involve more schools
- Promote in recruitment as unique opportunity
Children’s Theatre
Pomo recognizes “the rich and essential” role of children’s theatre, or theatre for youth, and educational theatre training in the past and future of our program. While we did not submit objectives in this area before, the following provide the needed recognition Pomo identified.

Goal #7: Evaluate to promote strength and a quality, ongoing program.
Transition leadership from Cate to a junior faculty member
Develop faculty agreement on the role of Children’s Theatre production in the program
Continue to produce a range of production from traditional to contemporary
Develop cooperative relationships with other companies
Develop funding sources for greater production flexibility and assistance to school audiences

Technology and Design/ Work-Study Opportunities
One of the themes of our statements in this area had to do with recruitment, as recognized by Dr. Pomo. He also suggests further development of the work-study opportunities we offer in theatre technology fields. All the faculty need to agree to and promote the value of participation by students in the shops. See the following objectives.

Goal #8: Attract additional technology and design students.
Develop alumni and other recruiting resources
Attempt to improve coordination with other nearby schools
Develop a long-range faculty replacement plan
Develop technology equipment and professional training plan
Review technology curriculum & improve student resources
Attempt to improve coordination with Art Dept
Develop a more active work-study structure
Feature work-study opportunities in recruitment literature
Increase student involvement in the costume and scene shops

Recruitment
Pomo suggests the development of a clear, focused, and manageable recruitment plan in our service area. By sorting our originally proposed objectives for recruitment related statements, we find seven covering multiple areas of concern. Indeed, recruitment could have been listed as an objective under nearly all of our functional areas. We include here Pomo’s recommendation for sprucing up the department Web site, one of today’s major recruiting tools. Thus, the following objectives have been set.

Goal #9: Develop and implement a recruiting plan.
Music Theatre | Recruit Music Theatre related Advisory Board
Music Theatre | Develop recruiting plan and promotional materials
Technology/Design | Develop alumni and other recruiting resources
Production/Budget | Discuss recruiting with advisory committee
Production/Budget | Set goals, timelines, action plans for recruitment
Production/Budget | Consider devoting trust funds to a recruiter position
Dance | Make a plan and set goals, timelines, action plans for recruitment
Children’s Theatre | Make a plan and set goals, timelines, action plans for recruitment
Alumni | Involve alumni in recruiting for the program
General | Improve and update Web site
Physical Infrastructure
There is no doubt that the theatre and its equipment are important to the department, to CLASS, to the University as a whole, and to the community. The department manages the facility to the extent that any department manages an instructional facility, but not all such facilities are as frequently visited and used by the whole campus and community. There are vital areas of concern over which the department has little if any say, especially the infrastructure. Imagine our concern at watching the leaks from the old, original roof continue to destroy interior finishes, let alone worry about hidden damage within walls. This is not to say that we have not been able to accomplish many important goals, especially keeping many systems up-to-date technologically and in good working order. Pomo mentions three facility projects clearly out of our control, including 1) the roof replacement, including repairing water damage caused during the delayed project, 2) the wall finish in the Acting Studio, and 3) some renovations need in the Dance Studio (PE 140). Other items on his list are, depending on budget limitations, within the purview of the department or college to buy or replace. Since budgets and funding clearly limit the campus’s ability to respond to these needs, other budget related objectives are included below, too.

Goal #10: Improve infrastructure and budgeting.
Review production history and budgets/ create long-range plan
Attempt to initiate different method of planning for facilities and equipment
Continue to advocate for maintenance of building and major systems
Annually review facility and equipment needs

Curricular Structure, Staffing, and the Future
Near the end of his report, Pomo's repeats his observation that we offer a sound, multicultural, intellectual, performance-based program. He complemented the organization of the major as developed in the past, especially its potential for meeting the needs of a changing cultural context as time passes. To succeed, he recommended dependable courses of action, including continuing assessment/ revision and opportunities for faculty and professional staff to continue working professionally. His recommendation for an administrative review of staffing relates to this goal. Notice that we already have been at work on some of these issues this year. The recommendation for coordination in the campus's cultural programming (presumably in the Theatre) is welcome, but seems outside our control. Pomo is probably reacting to theatre services we provide to the broad assortment of campus and community presenters. For a campus of our size and location, more professional and "name" talent is often sponsored by an agency of the campus. Our concern in the matter is that in dealing with a variety of presenters we recognize the difficulty they encounter producing their programs on an ad hoc basis. Central administration often results in more programming of a higher quality with less inefficiency. Accordingly, the following objectives are planned.

Goal #11: Continually review and develop curriculum and personnel plans.
Revise assessment from interview approach to portfolio based
Review assessment data annually and revise curriculum as needed
Review participation in service areas - GE, Liberal Studies, PACE, etc.
Review retirement plans (analysis attached)
Propose faculty and staff hiring plan (attached)
Review reinstatement of a Staff Production Manager or full-time stage tech
Review backstage tech half-time positions every six months
Open discussion about the role of the Patron Services (box office & house manager) position
Review the Costume Shop Manager lecturer position in May, 2006
Develop long-range Theatre staffing plan with CLASS
Review centralized publicity situation
Discuss campus cultural presenting issue with Dean(s)

Cooperation between Arts Departments
While Pomo did not devote any words to the issue of cooperation among arts departments, an analysis of our initial self study clearly shows this issue is another important theme of the day. Theatre and Dance is already sharing a chair with Music, as well as some department committees. Budget conditions or other factors could force us to work even more closely. When the Chair looked at the issue, a number of possible objectives were developed, which are reported below. While most of these are just recommendations to open discussion, they should be considered seriously in the current financial environment, if not for their potential for increasing collegiality and opportunity for students. Accordingly, the following objectives remain action issues for the coming years.

Goal #12: Investigate increased cooperation among arts departments.
Meet with Dean related arts chairs/ coordinators to discuss increased cooperation
Coordinate lower division GE for arts majors (as in Science)
Develop a common core
Develop the natural links among arts history programs
Develop the natural links among vocal programs
Develop the natural links among electronic arts programs
Develop the natural links - video art and media programs
Develop the natural links among design
Develop the natural links among arts administration programs
Improve arts educator training and coordination with Liberal Studies.
Create an interdisciplinary Creative Arts degree (like Liberal Studies)
Share specialized staff (finance, curriculum, schedule, advising, tech services)
Explore use of professional staff in teaching and production again
Improve coordination of support groups, fundraising, and marketing
Share recruiting and fund development duties
Develop coordinated programs in the trend areas analyzed above
Develop the Art BFA to cover more programs
Improve cases for added faculty & resources (ex: video production)
Improve the technological aspect of all programs
Develop preliminary proposal and present to department faculties
Consider joint Creative Arts Degree
Consider other joint classes such as Grantwriting
Artistically and administratively, this faculty is overworked, therefore, why add a theatre program for senior citizens? My suggestion to the faculty of Theatre and Dance is to concentrate on the following areas:

The shaping of an active musical theatre program.
Maintain an on-going dialogue between junior and senior faculty with regard to the forthcoming changes.
Develop a viable and more stringent portfolio assessment review process for majors.
The continued integration of Dance with Theatre.
Continue to link professional connections with Bay Area companies in the form of student internships and faculty exchanges. Again, Dance is perfectly positioned due to the faculty’s professional endeavors outside of the CSU-East Bay campus.
Continue to maintain its dynamic performance abroad program. The history of the Department’s international performance experiences in Bratislava, Slovakia and in Edinburgh, Scotland, for example, have brought the Department prestige and a distinctive life-experience for the students. Evaluate the role and future of the children’s theatre program within the Departmental academic infrastructure; it is a rich and essential part of the Department’s mission plan.
Attract additional majors in the area of technical theatre and design
Develop a more active work-study structure
Increase student involvement in the costume and scene shops.
Develop a clear student recruitment plan; not necessarily an extensive one, but a focused and manageable one with the Departmental regional borders.
Refine and spruce up the Departmental web site; i.e., replace ‘Hayward’ for East Bay, add photographic images, etc..

PHYSICAL INFRASTRUCTURE

The Department’s physical facility requires immediate attention; such an elegant space needs to be maintained, treasured and respected. The side panels in the University Theatre should be repaired quickly, otherwise they will continue to deteriorate further, causing the University, in the long run, a much more expensive physical upgrade and refurbishing fee. The roof needs to be replaced. The carpeting is an eyesore; it is stained and worn-out. The lobby, the first point of contact by members of community, likewise, could use some upkeep in the form of cleaning and painting. To be painfully candid, in all my years of external review activities, this lobby is be far the worse that I have encountered. In addition, the lobby should be equipped with more permanent display cases, not just temporary panels.

The Studio theatre’s drapes should be replaced as they are quite tattered, and the light and sound equipment should be properly installed and maintained. The walls of the Rehearsal Lab must be completely refinished.
The Dance program’s teaching space, room 140 of the Physical Education building, requires further care. More specifically, the curtains and cyclorama will have to be replaced and the room’s lighting and sound system must be upgraded. A new DVD/Video projection system and a video camera must be procured by the University for the Dance area as soon as possible. These are, after all, essential laboratory tools for the training of Dance students.

DEPARTMENTAL STAFFING CONCERNS

For the most part, all Departmental staff members are quite stretched given their dual professional responsibilities. For example, the Department’s administrative assistant is a shared position with Geography and Environmental Studies. The .5 sound and lighting technician, and the .5 box office manager positions are shared with the Department of Music. The College publicity coordinator is, likewise, responsible for all arts programs publicity and public relations efforts. Although a cooperative sense of commitment to the arts by these individuals was quite evident during my visit, nonetheless, the continual demands placed on these staff members will eventually wear thin. Principally, and with regard to production efficiency and issues of safety, I strongly suggest an immediate administrative review of these over extended positions with an eye toward converting them to full-time status. Lastly, I would recommend the appointment of a director for cultural and recreational programming for the purpose of coordinating and booking all external events, speakers and performers.

DEPARTMENTAL CURRICULAR STRUCTURE

This academic and performance oriented program is truly excellent due to its intellectual commitment to the history, literature and ideas found in theatre. The Department’s history and literature courses are progressive and rooted in a strong multicultural tradition. The Department is to be commended for these important efforts. The various available curricular options are impressively conceived and structured. Equally impressive is the number of acting, directing and dance course offerings embedded in performance and technique. There is a vitality permeating throughout this four year program, even at the cost of over worked faculty. I would recommend a conversation between Dean Reimonenq and Chair Hird in order to investigate the possibility of acquiring additional release time, from time to time, for faculty who wish to link the Department with external professional oriented activities.

Unfortunately, I was not able to witness a production, however, CSUEB has a long history of producing sophisticated theatre and now dance productions. I look forward to seeing their work as they visit our campus, Sacramento State, during the National Association of Schools of Dance Regional conference in March of 2006.
CONCERNS WITH REGARD TO PRESENT AND FUTURE STUDENT ENROLLMENT FIGURES

I am of the opinion that, if a young, creative, and collaborative faculty can be attracted, the students will come to the campus. CSUEB is very well positioned, geographically and regionally to become a rich cultural center for the study of multicultural performance aesthetics. The budgetary hits for smaller CSU campuses have caused a slow-down in the acquisition of much needed student resources. On the other hand, the migratory patterns that will impact California, in the next ten years or so, will be a staggering mix of Latino, Black, Caribbean, Asian-American, post-X generation, culturally aware, techno-minded artists from all walks of the artistic spectrum congregating on the CSUEB campus for the purpose of seeking undergraduate and graduate educational training. These electrifying cultural shifts continue to demand an ongoing reassessment of higher education curricular offerings. My sense is that CSUEB will thrive in diversity.

COLLEGE OF LETTERS, ARTS, AND SOCIAL SCIENCES

The Department of Theatre and Dance is fortunate to be administrated and supported by Dr. Alden Reimonenq who is quite committed to maintaining its academic and artistic infrastructure and integrity. The fact that Dean Reimonenq is a Shakespearean and an English Renaissance Drama scholar is equally fortuitous for he understands the humanistic and artistic contributions of creative individuals. I was extremely impressed by Dr. Reimonenq’s demeanor and for his clear vision for the importance of the arts at California State University, East Bay. Dean Reimonenq believes that the growth of the arts is an essential part of the University’s mission and vision. He understands that the campus is very well situated for achieving regional and national recognition in the area of the visual and performing arts. In short, Dr. Reimonenq’s leadership skills and guidance will play a key role during this delicate and major departmental transition.

CONCLUDING REMARKS

Given the major personnel changes that will impact the Department of Theatre and Dance during the next three to five years, the Department’s objective must be to set forth a clear line of communication (with mutually arrived academic and artistic goals) in concert with the present-day faculty so that the pedagogical work force of the future will be able to reflect the many established years of mission refinement and sound curricular planning. Without a doubt, the present-day curricular structure of the University’s Department of Theatre and Dance is one of the very best in our State; many historical artistic precedents attest to this. The future, however, as bright as it appears, will only continue to persevere with the careful and well thought out addition of well trained artists who must be fully committed to becoming mentors in a postmodern environment radically altered by the global swings of the political and socio-

Page 5
External Program Review
CSUEB—Department of Theatre and Dance
economic pendulum. Notwithstanding, the CSUEB Department of Theatre and Dance is well positioned to be a progressive catalyst as it continues to attract the students of today and tomorrow.
Dr. Roberto Pomo, Chair
Dramatic Literature, Film Studies, Theatre History
(916) 278-6368 \ e-mail: pomor@csus.edu
Department of Theatre and Dance
6000 J Street
Sacramento, CA 95819-6069

Dr. Roberto D. Pomo is Professor of Theatre and Coordinator of the Film Studies Program. At Sac State, Dr. Pomo has served as Chair of the Department of Theatre and Dance, and Interim Director for the School of the Arts. Prior, he was Producing Artistic Director, Professor and Chair of the Department of Theatre and Cinematic Arts at Radford University.

Dr. Pomo has directed over 100 full-length productions ranging from operatic works to experimental theatre and the avant-garde. His recent directorial projects include Macbeth, Noises Off, and Galileo with film and television personalities Bridget Hanley, Robert Pine and Ted Lange, respectively.

As Artistic Director of the Elenco Experimental for 12 years, Pomo directed productions grounded in the areas of political theatre and multicultural performance aesthetics.

A published scholar, poet, and translator, Dr. Pomo is the recipient of numerous directing awards. While living in Texas for 13 years, he was named Educator of the Year by the Texas Educational Theatre Association in 1992. As a past member of the Texas Commission of the Arts, Dr. Pomo was the Chair for the Theatre Review Committee, and served as Texas Vice Chair and Chair for the American College Theatre Festival for five years. Presently, he serves as a member of the Sacramento Metropolitan Arts Commission.

Dr. Pomo was a National Endowment for the Humanities Fellow at the University of Puerto Rico, Rio Piedras in the field of Caribbean Literature and Performance Theory. He was also an NEH Fellow at the Center for Twentieth Century Studies at the University of Wisconsin, Milwaukee, focusing on Post-Modern Performance Studies.

Dr. Pomo’s teaching (graduate and undergraduate level) and research concentrate on Latin American Theatre, Latino/Chicano Drama and Theatre, Latin American Cinema, Film Theory and Criticism, Theatre History, Performance Theory, and Media and Popular Culture.

A co-author of The Longman Anthology of World Drama and Theatre: A Global Perspective, and The Longman Anthology of Modern and Contemporary Drama, Dr. Pomo is presently compiling and translating an anthology of the dramatic works of Osvaldo Dragún and Griselda Gambaro.

He holds a Ph.D. in Theatre from the University of Utah, and a Master of Arts in Dramatic Literature from the University of California, Davis, and a Bachelor of Arts in Drama and Theatre from Brigham Young University.

Born and raised in Buenos Aires, Argentina, Dr. Pomo is a citizen of the United States of America.
California State University, East Bay
Theatre and Dance
Program Review Itinerary for Dr. Roberto Pomo
Visit Coordinators: Tom Hird and

DRAFT DRAFT

*meetings begin at times shown and conclude within 45-50 minutes

November 27, 2005, Sunday

5:30 PM Arrive from Sacramento, personal car
6:00 PM arrival at Comfort Inn
7:00 PM tour of facilities conducted by
     dinner with Chair

November 28, 2005, Monday

8:15 AM Pickup by Tom Hird
8:30 AM meeting with Marcia Brown, Department Secretary
9:20 AM meeting with Production Faculty and Staff
10:40 AM meeting with Dance Faculty
Noon lunch and meeting with Theatre Faculty
2:00 PM meeting with Alden Remonen, Dean of Letters, Arts and Social Sciences
3:30 PM meeting with Students
4:30 PM meeting with
5:30 PM meeting with Alumni (who will contact and arrange?)
6:30 PM dinner (dutch) with Chair and
Return to Sacramento, personal car
MISSION

Every culture nurtures its own theatre and dance, because the stage addresses issues of life in striking, remarkable ways. Artists have performed since ancient times, because people enjoy creative presentations. In today's shrinking world, artists face two new challenges, to engage audiences across cultures and to advocate for the arts.

Our times give new meaning to Shakespeare's line, "All the world's a stage." This quote signifies a need to perform the work of playwrights and choreographers from America and around the world. It reminds us of the need to perform for an international audience, the one we find in our own community and others across our borders.

To prepare for their role in a global culture, CSUH Theatre and Dance students participate in activities that stimulate both creative imagination and critical thinking. Production opportunities, not just classroom exercises, provide practical experience. Students perform as artists, creating, designing, and performing their own art. Our collaborative and independent projects lead to success in a variety of careers, especially in performance fields. Employers and graduate schools desire our students for their ability to work on a team effectively and to solve problems creatively.

GOALS

1. Implement the revised Theatre Arts major and new courses.
2. Implement the Musical Theatre Ensemble classes within one year of obtaining new faculty.
3. Offer opportunities for students to create, design, and perform in productions to be presented on campus, in the Bay Area, across the U.S., and abroad.
4. Improve course scheduling to avoid conflicts between emphasis courses.
5. Provide a common vocabulary for working among theatre and dance artists and craftspeople in a performing arts environment.
6. Stimulate creative imagination and critical thinking through interdisciplinary projects.
7. Improve access to courses for entering first-year students.
8. Develop portfolio guidelines and ensure that students can present themselves well by the beginning of third year and professionally by graduation.
9. Offer instruction in the choreographic skills students need to raise the artistic quality of dance and choreography in East Bay schools.
10. Offer instruction and support for current and future teachers, in order to improve arts education, especially in performing arts, and use of arts pedagogy across the curriculum in California schools.

11. Focus on releasing the creative imagination and collaboration across performing arts disciplines for majors and students across campus by increasing emphasis on the importance of performing arts to any career, especially releasing the creative imagination, using collaborative skills, developing historical knowledge, and developing international awareness, as well as regular analysis of art, literature and performance. In terms of impact on non-majors, maintain collaborations in GE and PACE courses. Develop even more collaborations with other degree programs.

12. Offer classes to develop a combination of skills, analytic techniques, and historic background.

13. Continue to nurture creativity, collaboration in the production environment, and realization of actual production works.

14. Develop plans for increasing our ability to improve the quality of Children’s Theatre performance in the East Bay.
Theatre and Dance
Priorities for College Plan
Department Goals 2005-2010

1. Implement the Musical Theatre Ensemble program, including recruitment and fundraising plans.
2. Develop portfolio guidelines both for assessment and to ensure that students can present themselves well by the beginning of third year and professionally by graduation.
3. Improve course scheduling to avoid conflicts between emphasis courses and to improve access to courses both for entering first-year students and for students in service courses (GE, PACE, Liberal Studies, etc.).
THEATRE AND DANCE PROGRAM OUTCOMES - Revised Fall, 2004

PRODUCTION MODES
Acting - Stage, Improvisation, Screen
Dance - Dance theatre, Modern, Jazz, Hip Hop, Ballroom, Improvisation, Composition
Directing
Technology and Design - Costume, Scenery, Lighting, Sound, Props, Makeup
Children’s Theatre and Dance - Production for young audiences, Teaching
Literature in Performance
Recreation and Community Theatre
Creative Arts - Teaching, Administration, General Performance

1.1. KNOWLEDGE - AWARENESS
Students will possess a foundational knowledge of dramatic literature and/or dance performance, including the key developments of dramatic literature, theatre, and/or dance in the US and the world history, especially how political and social forces have influenced artists and art.

1.2. KNOWLEDGE - RESEARCH
Students will know how to use research techniques to understand literature, styles, visual art, and historical periods when they are confronted with production problems new to them, including how to use research in the analysis of dramatic literature for creating roles, designs, and concepts for stage production.

2.1. SKILLS - ANALYSIS
Students will analyze dramatic literature, research, and practical problems to assist them in solving problems in production situations.

2.2. SKILLS - TECHNIQUE
Students will possess technical skills for creating a complete performance and/or fulfilling creative duties in at least two of the department’s production modes.

2.3. SKILLS - PROFESSIONAL VOCABULARY
Students will possess a standard and transferable vocabulary for conducting themselves in two or more production modes.

2.4. SKILLS - IMAGINATION AND CREATIVITY
Students will develop a creative system of work, including the ability to develop and explore a succession of solutions to production problems.

2.5. SKILLS - COMMUNICATION
Students will develop means of expression, including written, oral, visual, and performance, to present their ideas in production situations, especially artistic conferences, production meetings, and rehearsal. Visual expression will include the ability to translate both from floor plan to stage and vice versa.

2.6. SKILLS - ARTICULATION
Students will articulate and defend production ideas and choices in two or more production modes.
2.7. SKILLS - APPLICATION
Students will be able to conduct their production related business affairs and show respect for the rights of other artists and the audience.

2.8. SKILLS SELF - ASSESSMENT
Students will be able to assess their own classroom and production work.

3.1. MIND-SET - COLLABORATION
Students will appreciate the process of producing collaborative art.

3.2. MIND-SET - ART
Students will be able to articulate and defend the cultural justification for their art.

3.3. MIND-SET - PRACTICE
Students will develop a practice of attending theatre and dance performances. As part of this practice, they will be able to comment on the techniques used successfully in a performance.

3.4. MIND-SET - APPRECIATION
Students will appreciate the contributions of both American and world artists to the development of traditional and avant-garde theatre and dance.

3.5. MIND-SET - STANDARDS
When students participate in production, they will raise the standards of performance.

3.6. MIND-SET - LEADERSHIP
Students will be able to teach and/or lead others in two or more production modes.
California State University East Bay  
Department of Theatre and Dance  
B.A. Theatre Arts

**Current Situation**

*Our programs continue to be in competition with at least six northern California CSUs and probably as many private universities, not to mention numerous community college campuses. In our previous review we highlighted the need to meet this competition by distinguishing ourselves from other the others.*

One significant response was to revise the Theatre Arts B.A.. We created a cohesive program with a fixed number of units. The program is cohesive in that there are more *required courses taken by all majors*. We also focused on fewer options and made them truly optional. Based on our Assessment Plan we began to interview incoming and exiting students, but realized that it would be better to base assessment on portfolios for all students. Two stages of portfolio review are built into the revised major, one at the beginning of third year in a required course and one for culmination also part of a required course. We revised the Music Theatre Option to respond to student concerns and implemented an easy-to-explain course sequence that resembles an ensemble approach that allows student to take a music theatre class every quarter for two years. *We expect this option to be popular with transfer students.* However, we will be watching all revisions to see how students respond. We are considering the ensemble approach for other aspects of the program, including Dance.

*Our 2000 review forecast that we might be hit by the same declining theatre arts enrollment being experienced nationally. While our major count continues to fluctuate considerably, we maintaining a reasonable FTES by teaching more GE service courses. Our approach to GE was part of our 2000 plan. In the past we enjoyed a ratio of transfer to first year students of two or three to one. The ratio is currently one to two transfers to every freshman. The drop in transfers occurred at the same time as the GE program changed several years ago. We realized that we were not meeting our first-year majors, at the very time we were in the middle of revising the major. As a result, we placed an emphasis on creating a program and new courses that would enable first-year students to begin taking major classes immediately. However, by increasing participation in GE, we have already begun to meet new students much sooner. Since the campus has put a greater emphasis on recruiting entering freshmen, our revisions are taking effect at an opportune time and might help our major count. The Design and Technology emphasis is currently experiencing the greatest shortage of majors.*

Nearby campuses, San Francisco State and San Jose State, offer strong reputations, more faculty, and service oriented urban settings, as well as extensive, established TV/film programs that seem to attract more students. Other nearby campuses, Sonoma State and Santa Clara University, offer appealing scholarship programs. Of these two, both offer about the same amount to a student, about $1500. While this amount has, until recently, paid nearly all university fees at Sonoma, it represents barely 10% of the yearly cost of attending Santa Clara. *However, when Santa Clara began offering their scholarships, their major tripled in*
size within two years. Both programs also hold auditions, which brings prospective students to their campuses at least once during the recruitment process. We have yet to develop any substantial scholarship funding or to implement auditions for any aspect of the program. The new Music Theatre Ensemble program and the ongoing International Touring program (which has attracted some funding), seem like ideal opportunities for experimenting with an audition approach.

The last program reviewer expressed support for our approach of offering “low maintenance” options. Options allow us to offer programs primarily with existing courses, faculty and resources. With this method we continue to offer modest career training in such areas as Children’s Theatre, Community Theatre, and Music Theatre, plus our emphasis areas, Acting, Dance, and Technology/Design. We have combined and reduced the options from nine to seven. To repeat, the options are no longer required. However, we believe that most majors will still choose to take the modest number of additional courses to obtain an option. For example, most acting majors will probably want to take all of the acting courses, thus qualifying for the Acting Option.

As our previous report stated, while each member of our small faculty supervises an option, the Dance Option is supervised entirely by lecturers. Unfortunately, option advising, instruction and production work keeps everyone so busy that we have insufficient time to succeed at the newest faculty responsibilities of assessment and fundraising, let alone the more traditional need to recruit. The Chair still does most of the recruiting and assessment work, plus almost all fundraising. However, we continue to stage high school performing arts events in acting, technology, and dance. While we originally designed these as recruiting events, they serve multiple purposes today and the need for recruiting a recruiting emphasis might be reconsidered.

In the last review, we suggested that to keep up with or to adapt to new processes might cost something, especially because we required expertise beyond the current faculty. In our CAPR planning reports in the mid 90’s, we emphasized the efficiency of our small faculty. However, both the acting/directing faculty have retired and all of the other tenured faculty are eligible to retire. We are conducting a search for an acting/directing/music theatre position and will apply for another position related to acting/directing/multicultural/children’s theatre. In short order it will be necessary to consider hiring in technology/design and costume design. We continue to recommend that one dance position be tenure-track.

While efficiency might be a value of our situation, it also represents a heavy burden, in terms of work, for a small group. Motivation must be maintained in order to continue at a hectic pace. The perceived burdens of assessment, fundraising, and consistent recruiting, let alone new instructional and advising technology, have increased since the last review and must be addressed. However, the past report noted that we had accomplished ALL of the stated goals in our late 90’s plans. We have done nearly as well since 2000. If we can agree to a plan, we can meet the goals we set.

The last reviewer noticed the strengths of our program which could be further developed. For example, he recommended pursuit of a unique new program in international
theatre touring. He suggested that we could extend our programs which serve underrepresented populations by developing one or more multicultural theatre options. He also suggested an untapped program/population in the area of theatre for retired people, which we have not had time to consider, let alone implement.

**Trend Analysis and Plans**

The 2000 reviewer’s comments led to our mentioning five “trend” areas. We follow this format in considering future goals, below.

1) TV/film

The metropolitan San Francisco region supports a substantial, even growing, performing arts industry. To make a living locally, producers, creative directors, writers, performers and technicians must transition smoothly from stage (theatre) to screen (TV/film). CSUEB cannot provide sufficient resources to enter into competition with large, established TV/film programs like SF State’s. However ALSS has slowly developed TV and editing facilities that provide a substantial foundation for a modest program suitable to our campus. Especially if this resource were developed and shared in a cooperative and interdisciplinary fashion by other interested programs, it could serve many more students and help provide incentive for performing arts students to select CSUEB. At a minimum, we must continue to offer the popular Screen Acting course which serves students from across campus.

We tried to cooperate with Communication and English to develop a Creative Video Certificate and Minor program. We even explored cooperation with the Art Department. Theatre and Dance remains enthusiastic about the potential for supporting students, even new students, but the other programs are focused on their own numbers. In the current budget environment and given the recent retirements of the acting faculty, it is unlikely that we can pursue this VALUABLE trend in the current planning period.

Possible actions: Continue Screen Acting if faculty or funding can be found
Continue to pursue Screenwriting class for campus
Continue to push for cooperation among related departments
Otherwise, drop our push in this direction.

2) Music Theatre

We have maintained a successful record of musical theatre production for over thirty years. This record led to the initial creation of a Musical Theatre Option, the recent revision of the option, and the creation of an ensemble course sequence. We have abandoned interdisciplinary cooperation with Music for various reasons, but hope to encourage our best students to take Music Theory and Sightsinging. There are more opportunities for performance cooperation with Music, but budgetary and disciplinary barriers remain to be overcome.

For the past several years musicals have proved popular with the community and student audiences, as well as campus alumni. We are currently hiring for a tenure-track position in Acting/Directing/Music Theatre to implement the ensemble. We plan to continue producing two musical per year. IRA funding has provided useful resources to support the
music theatre production program, but fundraising seems like an obvious next step. In the University fundraising plan, music theatre has a good priority number.

Possible actions:
- Continue to discuss cooperation with Music
- Recruit Music Theatre related Advisory Board
- Develop cooperative relationships with professional companies
- Develop and implement a fundraising plan
- Develop recruiting plan and promotional materials

3) International and Multicultural Theatre

Our last program reviewer suggested that we consider implementation of an international training program, as well as continued encouragement of multicultural performance. Our mission statement, developed with the help of our Professional and Community Advisory Committee, also mentions the importance of providing technique and production in both traditional American techniques and international/multicultural forms, as well as the value of international travel/production experiences. We continue to receive performance invitations. Several foreign institutions have inquired about cooperative relationships. Our record now includes fourteen years and ten trips worth of touring experience. Since all of the current faculty have participated in related projects, we plan to continue developing new opportunities.

The drawbacks to developing a new academic program or undergraduate degree option in international training proved to be 1) a lack of models, 2) a lack of funding, 3) new administrative initiatives that soaked up time, and 4) a lack of success with other interdisciplinary programs. Instead we have concentrated on actual trips taking current students, often for the first time in their lives, to perform in foreign countries.

As stated in our previous report, the approval phase for a full training program would probably lead to difficult, time consuming scrutiny. On the one hand uniqueness could be a blessing; we would have no competition. On the other hand, we would have to develop a market for something unfamiliar to potential students. The program would necessitate a regular foreign tour schedule, including trips every other year if not annually. More international guest artists, international women playwrights, and performing arts faculty would have to be brought for campus visits. More students should be sent to foreign workshops. We could develop good coordination between GE and this major in the area of languages. At least initially, we would be recruiting students who recognize the potential value of an international outlook. We would probably audition prospective students and increase entrance requirements (to include a foreign language). In recruiting, we would have to balance ability and potential to remain true to the mission of CSUEB. Such a program would probably require initial or even ongoing special funding to support several aspects.

In terms of funding, however, our international touring has already attracted substantial outside gifts. The donors involved have recognized that we are trying to provide a life changing experience for students who would otherwise delay global travel until much later in life. We have a reasonable priority for this program in the University fundraising plan.

The multicultural experience is an intrinsic aspect of our international programs. However, we have presented African American, Asian American, Native American, Filipino American, and Mexican American theatre. Of these, students in the Filipino community have
proven to be a most enthusiastic group. We regularly increase the class size of our annual spring production course. We began to offer a new course, requested by the students, titled Modern Philippine and Filipino American Dramatic Literature. Students of Philippine ancestry represent eight percent of the campus enrollment. With the right offerings, the Center for Filipino Studies believes that CSUEB could attract an even better portion of Filipino students from northern California. Both Center leaders and PASA, the student organization, have stated that students will respond positively to a strong creative and performing arts component in any new program. However, in discussing the development of a program oriented to the theatre of one of these groups, we received some useful advice. In an already small department, ethnic or culture specific theatre programs can lead to unnecessary pressure on the faculty member in charge to maintain numbers and prove success of their designated program. Instead we were advised to find a way to keep the program “multi” cultural by finding a colleague capable of encouraging and working with the diverse range of groups found on campus and in the University’s service area. This should probably provide the focus of the department’s next tenure-track search.

Possible actions: Seek advice from Dean concerning:
- International training as a program
- Position related to diverse populations
- Consult with current donors
- Continue to create ad hoc programs

4) Performing Arts for the Retired

Given current circumstances of budget and personnel, we believe it best to drop such an ambitious idea as this one.

5) Visual and Performing Arts School within ALSS

ALSS has a large number of departments, some with only a few regular faculty. Other schools feature fewer departments. Mass Communication and Speech Communication merged and some departments are sharing offices and/or office staff. A separate School of Visual and Performing Arts was discussed a number of years ago. Would it be practical for Theatre and Dance to merge with Art and/or Music into a school structure within ALSS? The following issues, among others, could bring these programs together:
- Coordinate lower division GE for arts majors (as in Science)
- Develop a common core
- Develop the natural links among the programs
  - Arts history
  - Music theatre
  - Electronic music
  - Video art and production
  - Design
  - Arts Administration
- Improve arts educator training and coordination with Liberal Studies.
- Create an interdisciplinary Creative Arts degree (like Liberal Studies)
Reallocate administrative staff to specialized areas (financials, curriculum and scheduling, advising, etc.)
Explore use of professional staff in teaching and production
Improve coordination of support groups, fundraising, and marketing
Share recruiting and fund development duties
Develop coordinated programs in the trend areas analyzed above
Develop the Art BFA to cover more programs
Improve cases for additional faculty, facilities, and resources (ex: faculty position in video production)
Improve the technological aspect of all programs

The faculty have substantial investment in their current departments, because of contractual seniority rights and because the departmental unit drives the resource allocation model of the College. The current budgetary crisis has thrown together Music with Theatre and Dance in a cooperative administrative unit. Given the convenience of this situation, the issue of greater cooperation should be considered.

Possible actions:
Meet with Dean related arts chairs/ coordinators
Develop preliminary proposal and present to department faculties

6) Assessment (new university program since last review report)

We began our Outcomes and Assessment program with the Mission Statement and Goals developed with our Advisory Committee during our last review. From these we distilled a list of sixteen outcomes in three categories and developed an assessment interview tool. We have administered the interim assessment tool to five lower division students, two transfers, and three exiting students over the past several years. We have hired someone to administer two to three times as many interviews this year. In addition, we are conducting an analysis of courses to determine which outcomes are being supported in which classes.

The interviews have confirmed several issues. In order for interviews to be effective, the student should have documentation for reference. Most students did not. Those who came prepared with something like a portfolio were most successful. Students with a career goal in performing arts should have a portfolio, especially design students. The interviews being such a small sample, we paid more attention and realized that most students were not preparing a satisfactory portfolio before graduation. Also, we realized that the interview would never provide anything but data; in order to accumulate useful assessment artifacts, a portfolio will be a better and more appropriate assessment tool than an interview. We have also begun to help students develop portfolios in two or more classes. Our goal is to switch entirely to portfolios within the next year or so.

We have already revised our major to include three steps of portfolio development and evaluation. New first-year students will begin to collect materials in lower division classes. They, along with transfers, will be required to take an assessment class at the beginning of third year. Students with adequate portfolios will "challenge" out of the class. Others will attend and do activities to develop the required skills and documentation. This is a midway-through-the-program step. Near graduation students will take a "career management" and arts industry issues class in which they will be required to finalize an exit portfolio to be required
for graduation. We hope to continue in our attempts to find ways for the portfolio to be electronic, so that we can collect artifacts without depriving students of their materials.

As one can see, the department has already made use of assessment data. The major was revised and several important aspects of the new program are aimed at collecting future data to assure that students are making progress during the program and that the program can identify and adjust to weaknesses.

Through the interviews we have also gained experience with the outcomes assessment process. To cover our current outcomes, our interviews took much longer than anticipated. This made us consider whether we have too many outcomes. However, this question led to the realization that relationships between our outcomes and curriculum are not clear. To correct this, we are examining course goals in relation to outcomes to clarify which courses assist students with which outcomes. This exercise should be completed by the end of this year. Besides assisting in the review of outcomes, it will help us to define the necessary contents of an intermediate and a culminating portfolio.

Possible actions: Continue interviews while portfolio methods being implemented
Develop model portfolios or criteria
Develop portfolio evaluation rubric
Institutionalize application of assessment results to programs

**Analysis of Functional Areas and Plans**

This section deals with program subjects or areas, including status and/or perceived problems.

A) Recruiting and Budget

Our program has plenty of capacity for additional students. The last reviewer mentioned that our enrollment problem is also not isolated, but part of a larger national situation. Our course offerings and production program suffer from budget pressure, adding to the stress of our daily work. While the Theatre related aspects of the program are staffed by tenure-track faculty, the entire Dance area depends on part-time faculty. At the time of our last review, any cutback in faculty pool budget essentially affected only dance offerings. In the meantime, our contributions to Liberal Studies and PACE have increased our commitment to Theatre lecturers. In production, we suffer from the double whammy, continued inflation during times of falling allocations.

Perhaps the college’s concerns are mitigated by the fact that the department continues to provide value to the university in many ways besides head count. However, since the last review we knew of the need to address the enrollment problem. Today, security and growth of future funding depends even more on enrollment. Since the last review we have taken steps to address the problem of declining majors. As stated already, we have taken an active role in GE and revised the major. Aside from the fact that more majors could result from our role in GE, our success in the GE role gives us time to learn whether our revised major will make us more attractive to freshmen and transfers. Freshmen will have more opportunities to be involved in the major. The Music Theatre Ensemble class should help us attract more music theatre majors.
Our Community and Professional Advisory Committee was a great help during our last review and in planning our major revision. We should consider the potential of creating even more professional relationships in the future. Especially in the area of Music Theatre, relationships with more local companies could make a considerable difference in our reputation and success at placing graduates.

Our issues with production budgets will continue to be difficult and must be addressed realistically.

Possible actions:

- Discuss recruiting with advisory committee
- Set goals, timelines, action plans for recruitment
- Consider devoting trust funds to a recruiter position
- Review production history and budgets
- Create long-range budget recommendation

B) Facilities

This section will cover status and recommendations together. The discussion will be frank, but should be seen through the lens of experience. Though the recommendations would be expensive, we have a good track record of updating the facility and equipment. There are neither so many systems needing periodic attention nor suggestions for improvements that a schedule could not be planned in consultation with the appropriate campus offices. Also, it should be kept in mind that items listed here cover instructional equipment (capital outlay and replacement), building systems, maintenance, and capital improvements.

The Theatre serves a triple role for the campus. Department productions and Music concerts are produced by ALSS. Campus activities are produced by such groups as student clubs, other student groups, academic programs, and administrative offices. The community may rent the facilities for events and productions. The University and Studio Theatres are the main focus of all these uses, but ancillary facilities, including shops, dressing rooms, rehearsals rooms, and classrooms are also involved.

The campus typically supplies annual funds for inspection and maintenance of major systems like lighting, sound, and rigging. These funds must now be stretched to cover the pit lift. The amount provided has not increased since it was first provided. Further, the person in charge of these systems was laid off.

The University Theatre, a 480 seat proscenium house, is well equipped with counterweight rigging, computer lighting, sound (production, playback and public address), and pit lift. The counterweight rigging is in need of inspection and rehab. The lighting control and dimmers were updated recently, but the equipment inventory should be updated and enhanced. The sound system control probably has 5-10 more years of life, but the production and playback systems should be updated to digital equipment. The PA needs twice the wireless mic capability. The pit lift is in good repair, but should be inspected soon. The cyclorama was recently replaced, but all the other drapery is overdue for replacement. A second followspot is needed. The light focusing utility lift should be replaced with a more up-to-date and safe unit. Ideally, about ten of the rigging sets should be motorized with up-to-date electro-mechanical controls.

The Studio Theatre, a 120 seat modular space, comes equipped with a recently renovated lighting system, old sound system, and old drapery. The seating in the Studio was
just replaced, but we need additional modular platforming for one of the popular seating arrangements.

The backstage intercom and paging systems must be updated soon. The paging must be completely rebuilt. The video monitoring system is on its last legs. We need to be able to record performances and classroom assignments digitally for portfolio purposes (assessment and career search resource).

The shops are in good condition, though some equipment is old and could be updated with safer features.

The digital (computer) lab should have the student sound stations rebuilt with computer sound features. The digital video and CAD software must be kept up to date. The plotter probably should be replaced and the scanner reviewed. Wide bed color printing is needed to support current design practices.

The seminar/design lab needs to be reconfigured to suit the current uses. Since the technology/design program is small, it would be wonderful to be able to offer a laptop/software loaner program for design students.

The storage spaces are currently full. While additional space is probably impractical, some time and effort, probably money, is needed to improve cataloging for and maximize efficiency of the existing space.

The technical repair and storage area should be rethought and reorganized.

Both theatre lobbies are too small. Plans for expansion might improve box office access for the campus opposite the parking lot and provide new a new reception rental spaces. If the University Theatre lobby is renovated, the concession area should be refitted at the same time.

The entire roof or the Theatre should be replaced at the earliest opportunity. Leaks in the building have ruined interior finishes and probably caused more serious hidden damage. After the roof is redone, all the affected finishes should be repaired. The carpet in the University Theatre lobby is ready to be replaced, but we should wait for the roof in order to avoid damaging new flooring.

Possible actions:
- Work with Dean to initiate new planning in this area
- Attempt to improve allocation for maintenance of major systems

C) Staff

When first commissioned, the Theatre was staffed by two stage techs, one stage manager, and one costume tech. At the time of the last review, the staff consisted of one staff production manager, one light/sound/rigging supervisor, and one costume technician. The current staff includes one staff production manager (about to retire), one half-time sound and light technician, and one half-time scenery technician. The costume shop manager is currently a part-time lecturer. A part-time patron services manager works for both the university and foundation, depending on the type of activity involved. The Theatre staff now provides technical support for Music events in the Music/Business Building.

The Staff Production Manager (SPM) supervises the theatre and staff, including student technicians who operate rental events. Theatre operations involves hiring, training, assigning, payroll, and evaluation for the mostly student staff. Department operations involve supervision and construction of sets and props, including management of stock. The SPM schedules all activity in the building and estimates cost for all operations. The current SPM
possesses an MFA degree and teaches regular classes in stagecraft, lighting, sound, painting, drafting, and design. He attends department and production meetings to advise on program and production matters. He votes on department matters and has headed our season selection committee. Besides these duties, he runs the ALSS Commencement and provides considerable support services to campus groups and the local community, including schools and service organizations. In the latest development, the SPM helps coordinate operations of the external promoter who contracts with the University to operate the Amphitheatre. It will be vital to the department, college, and campus to maintain this position at the highest possible level. We might even consider a faculty position, whether tenure-track or lecturer.

The layoff of the light/sound/rigging supervisor provided the opportunity, at best, to reconceive the position. Two half-time positions are being implemented. It will be an interesting experiment once we have both positions filled. We experienced unfortunate delays in filling the positions due to paperwork delays, a poor initial application pool for the sound/lights position, and the production manager’s problem of scheduling interviews with the extra workload that resulted from operating the backstage alone since the fall. Eventually we might well learn that it would be more reasonable to reinstate the old configuration, especially if we cannot attract competent people otherwise.

Hiring a part-time faculty lecturer as costume shop manager appears to be working. However, if we expect to maintain even close to the past level of production, it is clear that two people are needed to operate the costume area efficiently and safely. A two musical per year schedule alone warrants a staffing level of two, whether they are faculty or staff.

The patron services position has potential for further development. The position covers box office and audience supervision for both department and other users. While rental operations cover the cost of related workload, Foundation sources pay for department activity. A more professional position might involve other duties and justify a full-time position. For example, the position might cover bookkeeping duties for Theatre & Dance and Music.

The point of these remarks is to open up the issue of safely and efficiently staffing the Theatre, a valuable college and campus resource, in the current funding climate.

Possible actions:

- Open a broad campus discussion about the role of the SPM
- Discuss classification options for the SPM with the Dean
- Write/ begin search for the SPM replacement during the summer
- Review backstage tech half-time positions every six months
- Open discussion about the role of the Patron Services position
- Review the Costume Shop Manager position in May, 2005
- Develop long-range Theatre staffing plan with ALSS and ?

D) Faculty

At the end of 2003-2004 both of the acting and directing faculty retired leaving three tenure-track faculty with specializations in costume technology and design/children’s theatre, literature/history, and stage technology and design. All the dance faculty are part-time lecturers. The department is searching for someone to fill a position in Acting/ Directing/ Music Theatre. We have requested a position in Acting/ Directing/ Multicultural/ Children’s Theatre.

The tenured faculty are all eligible to retire, but will probably continue to work for an undetermined period. If these faculty would be willing to project tentative retirement dates,
we could discuss a hiring plan with the Dean. It seems reasonable to at least discuss a standard complement of faculty for the department.

For the last ten years, the faculty has included members serving as follows: two acting/directing, one costume/children’s theatre, one literature/history, and one technical/design. During this period we also regularly requested a sixth faculty member in dance, oriented to techniques in modern and/or jazz and/or ballet, musical theatre dance, and dancetheatre. We have argued consistently that the department could function reasonably well with six faculty members. Besides full filling the campus goal of offering a vigorous production program, with six faculty we could offer a degree program to attract a core performing ensemble and continue to make a significant GE and service contribution (first year clusters, PACE, Liberal Studies, Concord Hills courses, etc.).

It might help to explain an annual workload for these six positions. For purposes of discussion, a production assignment (show) is the equivalent of one course.

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<tr>
<th>Position</th>
<th>Workload</th>
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<td>Acting/directing/music theatre</td>
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<td>3 music theatre ensemble</td>
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<td>1-2 shows</td>
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<td>1 voice</td>
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<td>1 movement</td>
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<td>2-3 acting or GE</td>
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<tr>
<td>Acting/directing/multicultural/children’s theatre</td>
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<td>2-3 children’s theatre</td>
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<td>1-2 shows</td>
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<td>3 directing/culmination festival</td>
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<td>2 acting or GE</td>
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<td>Costume/children’s theatre</td>
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<td>3 shows</td>
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<td>2-3 costume/design</td>
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<td>3-4 children’s theatre/GE</td>
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<td>Literature/history</td>
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</table>
Possible actions:  
Review faculty components with Dean for agreement  
Review retirement plans  
Propose hiring plan

E) Dance

Dance continues to be an integral aspect of the degree program which has benefited both acting and tech/design graduates. We have begun to develop a more clear mission for the dance program centering on Dance Theatre, a mainstay of Bay Area dance and a globally recognized dance form. We have taken dancers to perform in Scotland and the Czech Republic. Our part-time faculty are actively involved in the Bay Area dance community and regularly use their students and alumni in their work. They also promote a campus dance festival that attracts high schools and community colleges to campus once per year. The part-time faculty has successfully directed and/or produced for our major productions, including A Chorus Line and Cabaret, as well as substantial dance concerts with renowned guest artists.

Ideally, the dance program would consist of two tenure-track faculty. However, the value of our current faculty roster, even if split between their devotion to us and their other jobs, should not be underrated. Even one tenure-track position would provide useful supervision, student advising, and direction/leadership.

It is worth it to mention one recent idea that is being developed. The model of a music theatre ensemble might be applied to dance. Currently students find that their development as choreographers remains the greatest benefit of the dance program. Also, they agree that they need more regular technique hours at the advanced levels. While we currently attempt to offer a series of classes, eventually students can no longer repeat the classes offered. Not infrequently, the course we do offer must be canceled due to low enrollment, even when there are, at least marginally, sufficient students progressing through the program. We are trying to develop a model that eliminates/consolidates the old series in favor of a two year ensemble course. This new series would have to provide sufficient work for faculty to provide technique, composition, and performance supervision. It might also be necessary to find a way for the best lower division students to participate as early as possible.

In the confusion of recent budget matters, we have faced two other concerns. First, we have found ourselves scheduling theatre and dance course against one another. Second, the need to increase our role in GE service has impinged on scheduling of dance studios. We probably need to continue to improve course scheduling to resolve such issues.

Possible actions:  
Evaluate dance ensemble model for presentation to the Dean  
Prepare new proposals for tenure-track dance faculty  
Develop course scheduling modules to resolve conflicts  
Develop new GE partnerships to resolve scheduling conflicts

E) Technology and Design

While this program has capacity for additional students, the quality of the program and the opportunity for students remains high. Students continue to receive regional awards and good professional work after graduating. The current tenure-track faculty are eligible to retire, but not thinking about it very hard. However, the retiring SPM has been an integral professional colleague. Also, the current faculty are heavily engaged in administrative duties and an increasing teaching/production load. The latest technical and design processes are
professional colleague. Also, the current faculty are heavily engaged in administrative duties and an increasing teaching/production load. The latest technical and design processes are becoming increasingly technology oriented, putting pressure on the already busy faculty to find even more time to develop the latest skills in the field with less than ideal equipment or resources. All these factors add up to a symbolic mountain to climb even without the need to find time to recruit.

One solution might be to develop ties to other local or bay area colleges and universities for sharing design and tech opportunities in coursework and/or production.

Possible actions:
- Develop an alumni or other recruiting resource
- Consult with other campuses
- Develop a long-range faculty replacement plan
- Develop a technology equipment and professional training plan
- Review technology curriculum & plan improved student resources
- Attempt to improve coordination with Art Dept
Faculty and Staff Position Analysis

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NOTE: beginning 2005 - 1, 6, and 7 assume/share directing

| **LECTURER (FTEF)**             |       |       |       |       |               |             |      |
| Dance                            | 2     | 2     | 2     | 1     |               | 1           |      |
| Costume                          | 0     | .85   | .85   | .85   | Convert to Staff | 0           |      |
| Production/Design                | 0     | 1     | 1     | 1     | Convert to T-T | 0           |      |
| Children’s Theatre               | .3    | .5    | 0     | 0     |               | 0           |      |
| PACE/Liberal Studies             | .5    | 1.5   | 1.5   | .5    |               | 1           |      |

| **STAFF**                        |       |       |       |       |               |             |      |
| Staff Production Associate       | 1     | 1     | 0     | 1     | Renew Yr 1    | 1           |      |
| Lights and Sound Tech            | .5    | .5    | .5    | .75   | Increase? .75 | .75         |      |
| Shop Assistant (carp)             | .5    | 0     | 0     | 0     |               | 0           |      |
| Costume Tech                     | 1     | 0     | 0     | 0     | Convert from Lec | Yr 3     | 1    |
| Patron Services (non-state)      | .5    | .5    | .5    | .5    | Review Yr 2   | 1           |      |
| Office                           | 1.5-  | .5    | .5    | .5    |               | .5          |      |


Theatre Arts Action Plans
Five-year Review, 2004-2005

The following recommendations for action resulted from the 2004-2005 five-year Theatre Arts Situation Analysis. They are collected here as a plan of action.

Screen Acting and Production (Creative Video)
Possible actions:  
Continue Screen Acting class when faculty or funding is available  
Continue to pursue Screenwriting class for campus  
Continue to push for cooperation among related departments  
Otherwise, drop our push in this direction.

Music Theatre
Possible actions:  
Continue to discuss cooperation with Music  
Recruit Music Theatre related Advisory Board  
Develop cooperative relationships with professional companies  
Develop and implement a fundraising plan  
Develop recruiting plan and promotional materials

International Theatre
Possible actions:  
Seek advice from Dean concerning:  
International training as a program  
Position related to diverse populations  
Consult with current donors  
Continue to create ad hoc programs

Theatre for Retired Community
Possible actions:  
Drop concept of developing curriculum for retired community

Cooperation with Music and Art
Possible actions:  
Meet with Dean related arts chairs/ coordinators  
Develop preliminary proposal and present to department faculties  
Consider joint Creative Arts Degree  
Consider other joint classes such as Grantwriting

Assessment
Possible actions:  
Continue interviews while portfolio methods being implemented  
Develop model portfolios or criteria  
Develop portfolio evaluation rubric  
Institutionalize application of assessment results to programs
Production and Budgets
Possible actions:
- Discuss recruiting with advisory committee
- Set goals, timelines, action plans for recruitment
- Consider devoting trust funds to a recruiter position
- Review production history and budgets
- Create long-range budget recommendation

Facilities and equipment
Possible actions:
- Work with Dean to initiate new planning for facilities
- Attempt to improve allocation for maintenance of major systems

Staff
Possible actions:
- Open a broad campus discussion about the role of the SPM
- Discuss classification options for the SPM with the Dean
- Write/ begin search for the SPM replacement during the summer
- Review backstage tech half-time positions every six months
- Open discussion about the role of the Patron Services position
- Review the Costume Shop Manager position in May, 2005
- Develop long-range Theatre staffing plan with ALSS and ?

Faculty
Possible actions:
- Review faculty components with Dean for agreement
- Review retirement plans
- Propose hiring plan

Dance
Possible actions:
- Evaluate dance ensemble model for presentation to the Dean
- Prepare new proposals for tenure-track dance faculty
- Develop course scheduling modules to resolve conflicts
- Develop new GE partnerships to resolve scheduling conflicts

Technology and Design
Possible actions:
- Develop an alumni or other recruiting resource
- Consult with other campuses
- Develop a long-range faculty replacement plan
- Develop a technology equipment and professional training plan
- Review technology curriculum & plan improved student resources
- Attempt to improve coordination with Art Dept
BEGINNING ELECTIVES
Complete eight technique courses in first two years as follows 8
Take courses numbered below 2999 including 3 Acting, 3 Dance, and 2 Technology/Design as defined by the Area Course List.
Complete three show assignments in first two years as follows 6
Take Production Activity courses numbered below 2999, see Area Course List.
THEA 2001 – Survey of Basic Theatre Techniques 2
At the beginning of the third year, majors take this course to assess their knowledge and skills in preparation for upper division courses. Students prepare a portfolio covering work in first and second year courses and production.
Students who enter with an adequate portfolio may challenge the course. Obtain written outcomes and department portfolio standards from the department office.
Total BEGINNING ELECTIVES 16

COMMON CORE
DANC 1200 - Exploring Creativity 4
Substitutes must be approved by the Chair, including department courses offered as part of a GE Humanities cluster or transferred courses.
DANC 3251 - Movement Analysis 4
DANC 3252 - Dance Through the Ages 4
THEA 3253 – Theatre Through the Ages 4
THEA 3254 - Scenery, Lighting, and Sound 4
THEA 3255 - Costume and Makeup 4
THEA 3256 - Directing-Text to Stage 3
THEA 3257 - Design for Stage 3
Total COMMON CORE 30

ADVANCED ELECTIVES
History and Literature Elective
One additional course in theater OR dance history 4
See Area Course List. Students who intend to adopt the Dance Option should take dance history, others should take theatre history.
Advanced Technique Elective
Two additional courses in advanced technique 6
Take courses 3000 or above in ONE area of emphasis, Acting, Dance, or Technology and Design as defined by the Area Course List.
Production and Performances
At least three Production Activity courses 3000 or above for a total of 9 units and covering at least three show assignments during final two years 9
Total ADVANCED ELECTIVES 19

CULMINATION AND ASSESSMENT
Each student must complete a Senior Culmination Project to include either a performance project in the Senior Festival, a written thesis, or a substantial internship. Students may substitute internship credit or thesis related Independent Study credit for their Senior Festival courses.
THEA/DANC 4151 - Senior Festival Preproduction 3
THEA/DANC 4152 - Senior Festival Performance 3
THEA 4155 - Career, Management, and Issues in Performing Arts 4
Total CULMINATION/ASSESSMENT 10

TOTAL MAJOR (no Option) = 75
OPTIONS

Options provide the opportunity to explore a specialized mode of theatre arts beyond the level of the basic emphasis required to graduate. Options allow sufficient depth of study to prepare for graduate school or entry-level work in a semi-professional company. Options involve additional work beyond the major requirements listed above. An Option is not required. Our alumni have found work in professional nonprofit companies after completing an internship as part of their CSUH program. The additional work required for an option will prove useful in obtaining a quality internship or graduate school placement, so we recommend that students complete most of their option before seeking an internship. Acceptable courses are listed in the Area Course List.

Acting Option

History and Literature
Complete a third course in theatre history and literature -------------------- 4

Foundational Technique
Complete two additional acting technique courses 2999 or below ------------- 2

Advanced Technique
Complete four additional advanced acting courses 3000 or above ------------- 12

Subtotal ACTING Option ----------------------------------------------- 18

TOTAL Major with this Option ----------------------------------- 93

Dance Option

Foundational Technique
Complete two additional courses, if required, to meet the following goals ------- 0-2

Goals: One course of beginning technique in three different techniques.
One course of intermediate technique in two different techniques.

Advanced Technique
Complete three to four additional dance courses 3000 or above ------------- 13

Subtotal DANCE Option ----------------------------------------------- 13-15

TOTAL Major with this Option ----------------------------------- 88-90

Directing Option

History and Literature
Complete two additional courses in theatre or English literature ---------------- 8

Selections must be approved by Chair in advance.

Foundational Technique
Complete one additional acting technique course 2999 or below ------------- 1

Complete one additional technology/design course 2999 or below ------------- 1

Advanced Technique
Complete two additional technique courses 3000 or above ------------------ 6-8

Production and Performance
Complete two additional production assignments in directing or design by agreement with Chair and advisor ------------------------------------------ 6-8

Subtotal DIRECTING Option --------------------------------------------- 22-26

TOTAL Major with this Option ----------------------------------- 97-101

Literature and History Option

History and Literature
Complete two additional courses in theatre history and literature ---------------- 8

English or Modern Language
Complete two literature courses 3000 or above, approved by Chair ------------ 8

Production and Performance
Complete two additional production assignments in directing, design, or dramaturgy approved by Chair and advisor --------------------------- 8

Subtotal LITERATURE AND HISTORY Option --------------------- 24

TOTAL Major with this Option ----------------------------------- 99
Musical Theatre Option

Dance
DANC 2120,21,22 – Musical Theatre .................................................. 9

Goals: At least one Jazz course at the intermediate or advanced level
At least one course in Advanced Jazz OR Musical Theatre Dance

Advanced Musical Theatre Technique
THEA 3021,22,23 Musical Theatre Techniques A, B, C ...................... 6
THEA 4021,22,23 Musical Theatre Ensemble A, B, C ......................... 9

Production and Performance
Complete two additional performances in a musical theatre role by agreement
with Chair and advisor ........................................................................... 6-8

Subtotal MUSICAL THEATRE Option ................................................. 30-32

The following Music courses are highly recommended, but not required.
MUS 1027-8-9 Sightsinging I, II, III .......................................................... 3
Note: Success in sightsinging requires previous experience reading music.
MUS 1031-2-3 Music Theory I, II, III ....................................................... 12

Subtotal with recommended courses ................................................. 46-48
TOTAL Major with this Option ............................................................. 106-123

Technology and Design Option

History and Literature
Complete a third course in theatre history and literature ............................ 4

Foundational Technique
Complete two additional technology/ design courses, 2999 or below ........... 2

Advanced Technique
Complete two additional technology/ design courses, 3000 or above .......... 8

Production and Performance
Complete two additional technology or design production assignments by
agreement with Chair and advisor ......................................................... 6-8

Subtotal TECHNOLOGY & DESIGN Option ........................................... 20-22
TOTAL Major with this Option ............................................................. 95-97

Theatre and Dance for Children and Community Option

Option Emphasis Courses
Complete five courses from the option related Area Course List .................. 20

Production and Performance
Complete one additional technology or design production assignment
approved by Chair and advisor in advance ............................................. 4

Subtotal CHILDREN & COMMUNITY Option ........................................ 24
TOTAL Major with this Option = 99
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Options are Acting, Children’s Theatre and Dance, Creative Arts, Dance, Directing, Literature in Performance, Musical Theatre, Recreation and Community Theatre, Technical/Design
## California State University, East Bay

### APR Summary Data

#### Fall 2000 - 2004

### Theatre Arts & Dance

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#### A. Students

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Source and definitions available at: [http://www.csueastbay.edu/ira/apr/summary/definitions.pdf](http://www.csueastbay.edu/ira/apr/summary/definitions.pdf)
California State University, Hayward

Date: March 1, 2001

To: The Academic Senate

From: The Committee on Academic Planning and Resources

Subject: Five-Year Program Review of the Department of Theatre and Dance

Action Requested: Approval of the Five-Year Program Review of the Department of Theatre and Dance and continuation of the program without modification.

BACKGROUND
Residing in the School of Arts, Letters, and Social Sciences, the Department of Theatre and Dance offers a B.A. degree in Theatre Arts with nine possible options: Dance, Acting, Directing, Musical Theatre, Technical and Design, Children's Theatre and Dance, Literature and Performance, Recreational and Community Theatre, and Creative Arts. The Department also offers Minors in Theatre, Children's Dance and Theatre, and Dance, as well as Liberal Studies Options in both Theatre and Dance.

On February 15, 2001, the Department Chair, Professor Tom Hird, met with CAPR to discuss their Five-Year Review and Strategic Plan. The Department of Theatre and Dance had submitted the following documents to CAPR as part of the 1995-2000 Review:

- The Department Response to Program Review Report
- Institutional Statistics for Theatre and Dance
- Program Reviewer Report
- Mission Statement and Goals 2000 – Outcomes Assessment format
- Documents Related to 1999 meetings with Community and Professional Advisory Committee
- Recent Report to ALSS Chairs and Dean – 1999
- Instructionally Related Activity, Five-Year Plan – 1996
- Annual Program Unit Plans – 1994 and 1997

The Theatre and Dance program describes its focus as comprehensive and its major as providing a broad-based liberal arts degree. The program supports majors and minors in both theatre and dance, as well as liberal studies options in disciplines. As their mission states, the CSUH Department of Theatre and Dance is committed to preparing students for professional work through collaborative and independent experiences, engaging in interdisciplinary experiences that stimulate the creative imagination and critical thinking, and creating, designing, and performing in productions that reflect American and world culture on campus, in the Bay Area, the U.S. and abroad. The faculty consists of 5 full-
time faculty members and lecturers. The department engages in several programs that enrich the University and the Bay Area Community. The department produces a prolific number of stage productions each year, reflecting a range of different genres. The department has hosted international women playwrights and produced their work, Norwegian playwright Cecile Loveid in 1997 and Chilean Playwright Isidora Aguirre in 1999. In the past five years, student productions have won awards at festivals here and abroad, for example at the Kennedy Center/ American College Theatre Festival and the American College Dance Festival. Students have had the opportunity to perform abroad. Last year, a company of students, alumni, and students performed The Glass Menagerie at the Project Istropolitana 2000 in Bratislava, Slovakia. Two professors in the department have been honored by outside organizations. The department continues its commitment a non-Eurocentric aesthetic in its curriculum and performances.

Reflected in their Academic Performance Review Statistics for 1999, the total numbers of majors in Theatre and Dance has averaged 45 majors per year between 1994-1999, showing a low of 37 majors in 1999. However, the Theatre division has increased the number of courses that they offer during that time by 21.1% and the number of sections offered by 33.3%, indicating their service to the General Education program and service to non-majors. Theatre course offering FTES have increased by 16.1%. The Dance division has increased their course offerings by 46.7% and the number of sections offered by 43.8% relying solely on part-time faculty. Dance course offering FTES have increased by 61%.

OUTSIDE REVIEWER'S COMMENT AND THE DEPARTMENTAL RESPONSE

In his report to the department, Dr. Cooke, Chair of the Department of Theatre Arts at the University of Nevada, Las Vegas, indicated the strengths, weaknesses, opportunities, and threats of CSUH’s Department of Theatre and Dance. As strengths, Dr. Cooke cites the creativity and enthusiasm of the people committed to the department, faculty, lecturers, and students. He found the department to have a clear mission and integrated curriculum. The department offers “a well-rounded liberal arts education, a hands on experience of theatre arts, and a practical training in performance skills”. Dr. Cooke praises CSUH’s Theatre and Dance Department for the quality and quantity of work from such a small department. He further recognizes the department’s considerable and unique strengths in non-Eurocentric theatre, international productions and connections, valuable community service, and the integration of the Theatre and Dance branches of the department. Further emphasizing the positive aspects of the program, Dr. Cooke enumerates some opportunities that the department could capitalize on. He cites: the rich arts culture in the Bay Area, the national trend of focusing on dance-theatre collaboration, the genuine community created by the department’s small student-teacher ratio, international opportunities with increased fundraising, and other forms of community support.

In his report, Dr. Cooke also indicates some weaknesses, threats, and areas for improvement for the department to consider. He cites the small number of overworked faculty trying to maintain a heavy production schedule. This situation has the potential to create faculty and student burnout. He also addresses the crucial problem of student recruitment, and emphasizes the potential for a scholarship program to help draw students
from out of state. Dr. Cooke recognizes the frustration of the office and technical support staff due to excessive workload and cumbersome procedures. Skills in technology could help alleviate the considerable burdens of the office staff. Lastly, Dr. Cooke discusses the problem of the Dance option being entirely staffed by part-time faculty, in spite of their considerable success. He recommends that the University secure a tenure-track position in Dance to reduce this unreasonable burden on part-time faculty. According to Dr. Cooke, the threats that the department faces include the following: loss of faculty due to burnout and overwork, budget restrictions that impact the students' experience and the unique opportunities currently offered by the department, the reduction of Theatre Arts majors as reflected in national trends, and the duplication of the department's services by other colleges and universities in the Bay Area. Although Dr. Cooke recognizes the lack of control that the department has over these conditions, he does offer some practical suggestions on how to mitigate their effects.

The department concurs with Dr. Cooke's summary and evaluation of their program. Many of Dr. Cooke's concerns were already being addressed in the action plans developed by the department with the help of their advisory committee, Community and Professional Advisory Committee, formed in 1998, and are reflected in their Five-Year Strategic Plan.

FIVE-YEAR STRATEGIC PLAN (2000-2005)
The department is in the midst of ongoing program review, goal identification, and outcomes assessment. As a result of this process, the department is identifying the goals of promoting faculty collaboration within their department as well as cooperation with other departments. Theatre and Dance emphasizes the need to continue to strengthen community ties and support of the program, related events, and performances. The department is expounding on these goals by developing concrete action plans to secure results.

Dr. Cooke commended the department for their own awareness of their strengths and weaknesses, and their recognition of what areas they should work on. As a part of their response to the Dr. Cooke's report, the department is exploring possible actions to respond to existing trends in Theatre and Dance nationwide and internationally. They are exploring expanding the content of their program in the following areas: TV/Film, Musical Theatre, International Theatre, Multicultural Theatre, and Performing Arts for the Retired. The Department is also considering options that would create a Visual and Performing Arts Division within ALSS to enhance cooperation with other departments to fulfill mutual need, and various efforts to increase their budget and enhance the recruitment of new majors.

CAPR RECOMMENDATION
CAPR finds that the Theatre and Dance Program Review reflects a clear mission for the department and a comprehensive strategic plan for the next five years. CAPR recommends approval of the Five-Year Program Review of the Department of Theatre and Dance without modification. The Department of Theatre and Dance is scheduled to conduct its next Five-Year Review in 2004-2005.
The Department of Theatre and Dance furnished Dr. Cooke with the attached documentation (see Attachment 1, including index). In addition, Dr. Cooke accessed the standard tabulated data supplied by Institutional Research and Analysis. He conducted his visit as described in his report, including visits with faculty, staff, students, the Chair and the Dean of ALSS. The report, only received in November, was delayed due to an accident suffered by Dr. Cooke just after his visit.

Concerning General Comments

Dr. Cooke wrote a good summary of our program in the first few sections of his report. With Dean Good’s agreement, we asked Cooke to respond to our strengths, weaknesses, opportunities and threats in light of his knowledge of current educational, professional, and international theatre. Please accept my comments below as the department response to the review.

Notice first that the department is involved in ongoing planning and review as recognized by Dr. Cooke and demonstrated in the documentation furnished to him. In addition to the CAPR annual planning, we formed a Community and Professional Advisory Committee (CPAC) in 1998 to broaden input and to assist with our planning. The CPAC helped us to identify program goals (see Attachment 1). Some immediate degree structure opportunities identified by the CPAC, together with our previous planning and interdisciplinary interests, led us to revise the Theatre Arts B.A. last year (in time for the current “University Catalog”). For example, we clarified the Core requirements and expanded our Options (valued as “low maintenance” options by Dr. Cooke).

Campus internal events last year, such as the proposed revision of the program review process and the likely implementation of an outcomes assessment program, suggested a direction for future planning. However, while we waited for these events to provide direction and for Dr. Cooke’s review to suggest the value of our recent programmatic choices, we did not wait to begin new planning. A narrative mission statement (see Attachment 2) has been composed this fall, including goals for the program and each Option. We are on schedule to complete an outcomes assessment plan along with the rest of the School and campus. The Chair represented the School on the campus wide committee which devised the format for CSUH assessment plans.

Our previous mission statements, together with the goals established with our CPAC, were shared with Dr. Cooke. He found value in the practices and mission of the department. His comments expand on certain strengths and opportunities open to us.

Concerning Strengths

Dr. Cooke reinforces our belief that we work hard and make the valuable artistic contribution which should be expected on a campus like CSUH. He even says that we “far transcend” the “traditional” expectation. The review confirms the value of our curriculum for majors and non-majors alike, especially our desire to integrate curriculum and production for educating BOTH our student artists and our audiences. We have brought recognition to CSUH
from several international communities by hosting foreign women playwrights. For example, we hosted Norwegian playwright Cecilie Loveid when we produced her play *Maria Q* in 1997 and invited Chilean playwright Isidora Aguirre when we produced her play *The Altarpiece of Yumbel* in 1999. Besides producing their plays, Dr. Rhoda Kaufman also organized receptions for the related international communities in our region and conducted a number of intellectual symposia.

Cooke refers to the fact that our students and faculty continue to receive regional and international recognition for producing quality work. I provide the following examples. The Kennedy Center/ American College Theatre Festival (KC/ACTF) - Region VIII invited MACBETH in 1998, a year in which several designers won cash awards and Professor Hird was honored as a regional Outstanding Educator. 2000 was a successful year for CSUH performing arts students. An actress advanced to the final sixteen in regional competition at the KC/ACTF. Her finals group mainly consisted of graduate students. Our dance students attending their regional American College Dance Festival achieved the highest recognition ever awarded to a CSUH group. In June, 2000, a company of students, alumni, and faculty were invited to perform THE GLASS MENAGERIE at the Project Istropolitana 2000 in Bratislava, Slovakia. Professor Regain Cate also accompanied two student who performed demonstration scenes for the Cyprus Centre of the International Theatre Institute. In 1998, Professor de la Cruz was honored by the Association for Theatre in Higher Education as the Outstanding Teacher of Theatre. Our faculty also teach in PACE and GE, providing many CSUH students with a good understanding of the cultural value to be found in the performing arts.

Dr. Cooke also verifies our record of exploring “a non-Eurocentric aesthetic,” which demonstrates a commitment to the entire community of CSUH. We have a good record of providing a variety of students, majors and non-majors alike, with their first opportunity to express themselves, whether on stage as performers or behind the scenes as designers and even directors. As part of our mission to encourage performance opportunities for both majors and non-majors, we have produced the theatre of African-Americans, Mexican-Americans, and Asian-Americans. In fact, our cooperation with the Center for Filipino Studies and the student club, PASA, provides us with significant enrollment. Eight percent of CSUH students are Filipinos and this segment provides CSUH with significant growth potential. The Center has already helped to implement a Minor in Filipino and Filipino-American Studies. Since a B.A. could aid our campus in attracting an even greater portion of the Filipino-American community, we have been cooperating with the Center to develop new curricular proposals. We especially appreciate Dr. Cooke’s recognition of our unique dance program. He confirms that our concept is “viable” and on the cusp of a “vibrant new aesthetic field,” dance theatre.

By saying that we “take advantage of special expertise” and “should be commended for making maximum use of its faculty and staff,” Dr. Cooke shows that he carefully looked for evidence of the “efficiency” which we mentioned in our previous reports to CAPR (see Attachment 1). Every member of the faculty serves a role in their own specialty area and makes subsidiary contributions to other Options. For example, Professor Cate specializes in Costumes, but also directs the Children’s Theatre and Dance program. In addition, he teaches a content class in the second year GE program.
Concerning Weaknesses and Threats

While we agree with Dr. Cooke that there is "no real improvement in the area of recruitment," remember the context he provides by stating that recruitment in theatre arts is a "nationally recognized problem." Cooke also states that there is "a decreasing national pool of undergrad [stagecraft, costume, lighting, etc.] majors." Later, he says that students who in the past might have found their way to a performing arts major instead select majors which lead to jobs in more "lucrative fields." Today this problem extends to other options as well, even to acting, directing and dance. The Chair at San Jose State just sent an e-mail to the CSU Theatre Arts Administrators saying, in effect, that theatre majors there have decreased 50% in the past few years. Other Chairs replied that they notice a similar trend. We agree with Cooke's assessment that: "Even more creativity, and possibly even some scholarships for nonresident students, will be needed to position the CSUH program to attract some of the small number of available students. ...scholarships that will attract more students will cost less than salaries [for faculty in trendy new specialties]...." Please notice that Dr. Cooke mentions that we have not ignored the problem, that our program provides offsetting values, and that there are opportunities for improvement and alternative directions.

In just the past five years we have developed new programs in areas suitable to the background of our existing faculty (Options in Children's Theatre and Dance, Literature and Performance, Recreational and Community Theatre, and Musical Theatre, as well as a minor in Creative Video and a major in Arts Administration). These new programs typically demand minimal additional resources and maximize interdisciplinary cooperation with other departments. While each has only a small following, they have helped to sustain the department's overall "numbers." However, most of these programs depend on cooperation from other departments which are just as busy as we are. As a result, the Chair has discussed the potential of this piecemeal, "option-based" approach with the Dean. Many alternatives are being considered, including ideas for reducing the number of options, continuation of the "option" approach with new specializations (some suggested by Cooke), and even very creative interdisciplinary/merger approaches.

In addition, Cooke explains that the "theatres and shops that serve as laboratories for Department of Theatre and Dance students are excellent. Limitations here are not caused by lack of equipment, as is the case at many small universities, but by a lack of funds for the resources needed to compete equally for students." Especially in the technical and design option, it would be useful to have some funds for scholarships vs. an allocation for additional faculty.

We appreciate Cooke's comments about concerns among the administrative and professional staff. To operate our program efficiently, we continue to encourage our staff to upgrade their computer technology skills. We hope for the School to provide leadership and improvements in bookkeeping and class scheduling software, as well as additional opportunities for staff training for both administrative and technical theatre staff. We know that future administrative staff in the department must possess appropriate office related computer skills. Since technology is of growing importance to the entertainment industry, even the professional staff should be offered opportunities for professional development.
Dr. Cooke's final comments under Weaknesses deal with the Dance program. We appreciate Dr. Cooke's supportive comments. Based on two years of requests for a position, we get the message that the University does not wish to devote tenure-track positions to Dance. Later, in his discussion of Opportunities, Cooke mentions our "emphasis in dance-theatre collaboration..." He reinforces our belief that "the Hayward student could be uniquely positioned to be at the forefront of this emerging art form." Notice that he believes a position could be created without substantial additional funding. Also, his analysis seems to substantiate our commitment to prepare students for a legitimate art form, putting us in a relatively unique competitive position. While we continue to discuss the possibility of permanent dance faculty with our dean, we expect to continue provide a quality program with our available resources.

Notice that Dr. Cooke repeats his message about faculty and staff workload on several occasions. In the sections on weaknesses and threats, his argument is that the current number (and assignments) create a "unique synergy." This is a discussion related to the staffing and "expense" of our program. His expertise and familiarity with many university programs supports our claim that we have cooperated to create the "efficiency" discussed in our recent Annual CAPR Program Plans. In the significant professional areas, the tenure-track faculty cover costume (Cate), technical (Hird), acting (Prindle), directing (de la Cruz), and literature/history (Kaufman). There are no tenure-track faculty in the Option areas of Dance, Children's Theatre and Dance, and Musical Theatre. Cooke is making two points. We are staffed for the minimal areas of comparable college performing arts programs. On top of providing the typical program for our staffing level, we provide additional, extraordinary service.

By showing concern "that students do not feel cheated of essential educational opportunities because of budget restrictions" and "the importance of Theatre and Dance in the [campus] academic and cultural life," Dr. Cooke suggests both the need for an adequate level of nurture and the value of having a few dedicated theatre students on campus. If the campus can support a synergistic level of program for a few majors, a considerable cultural and educational opportunity will result for students across the campus. He explains that "there will never be a large number of students majoring in Theatre on this campus. The Department and University should agree on assessments which focus on the quality of education." We hope the School of ALSS and the campus accept the outcomes and indicators we propose this year in light of the criteria suggested by Dr. Cooke and that CAPR will agree to the value of our program relative to the resources required to maintain it.

The focus of our approach has been to develop programs suitable for CSUH, especially ones which do not duplicate those of other campuses (whether community or four-year colleges). For example, in developing the Creative Video Minor and Certificate programs, this department utilized, almost exclusively, its own resources, while cooperating departments demanded extra faculty and equipment. This has been true of Children's Theatre and Dance, Musical Theatre, Literature and Performance, and Arts Administration. Additionally, these programs do not substantially duplicate those at other campuses, certainly not in scale. We appear to operate well within the bounds of Dr. Cooke's concerns for duplication and redundancy. Instead, we were surprised by the usefulness of many of Dr. Cooke's comments about cooperation. For example,
we should work even more closely with other campuses to develop discrete programs or to share program resources. The Chair has already begun a dialog with local community colleges about developing technology resources for sharing technical courses. We have already discussed ideas for development of unique “international studies and cultural diversity areas.” Further, our recently revised mission statement recognizes our commitment in these areas.

Concerning Opportunities.

Cooke mentions that the department is located in a lively arts community. Besides our discussions with local community colleges, we have been offered a relationship with the Julia Morgan Center for the Arts in Berkeley, which serves as the Western Center of the Lincoln Center Institute. We have also formed associations with local theatre companies in the past and will remain open to them in the future. One additional suggestion is under consideration, regularization of our support of off-campus, community production by our own students.

By offering comments concerning the department’s size, Cooke indicates that compared to similar institutions “student/teacher ratios are extremely good and there is a genuine culture of concern for the student’s well-being.” Similarly, size has not kept us from being creative, serving students, and serving the institution, all at the same time. Now, we should have concern for focusing in areas for continued efficiency and service, while guarding against burnout and continuing our culture of performing arts creativity.

Cooke mentions two potential focus areas, including one already mentioned, the “international” training program. As he points out we already have a record of global participation, including performance touring and hosting foreign guest artists. Cooke remarks, “...faculty placed the department and the university in a position to take advantage of opportunities for participation in workshops and festivals that are denied most students at other universities.” Such activities could provide a foundation for development of a new, unique undergraduate training program. Nearly every faculty member has already participated in some form of international cooperation and/or activity, so an investment in this subject already exists. However, we must also investigate the potential for enrollment, recognizing that unique ideas also have drawbacks. We will have few, if any, models to follow. Also, there are only three or four established graduate programs actively pursuing this track. Being one of the first undergraduate programs on the block will not be easy. It would be up to us to build recognition and acceptance. If this idea goes anywhere, it will a result of the growing importance of international cooperation and the ability of the arts to enhance global relationships.

Developing a performing arts program for seniors (those “reaching retirement age”), Cooke’s second suggestion, has already provoked enthusiastic discussion. The senior population in our area is generally capable of higher education. There are probably a sufficient number who are secure in their finances. Cooke met one of our current older students and learned that several senior citizens have matriculated in the past decade. Would it be worthwhile to investigate the possibility of attracting even more such students to study the performing arts? One could imagine the quality of local alumni which might result. This could be an experiment with a potential benefit across campus.
Concerning Cooke's Conclusion

We would ask the committee to focus on the following comments from Dr. Cooke's conclusion:

"[the department is] intent on reflecting the diversity of the community, attracting multiethnic students and offering a diversification of academic courses and production opportunities. Looking at the department's current priorities, I believe the faculty and staff are on the right track and are serving the University in a positive way. They are correct in their focus on the department's most successful, unique, and innovative programs. The university community is being very well served. For this the University should be grateful and responsive. ""
Overview

Theater and Dance education at California State University, Hayward is broad in scope. Undergraduate in liberal arts are provided introductory study. Departmental majors receive advanced coursework and practical assignments in theatre and dance. The program has a small, but highly dedicated faculty who seem to be exceptional teachers and artists. They are the program and it is their individual talents and belief in the value of the department's special combination of dance and theater which gives the program its day-to-day sustenance. In addition, this group of teacher/artists is very fortunate to have an excellent physical plant, a small but effective staff, and even a few scholarships for talented students. They also have a vision that makes it possible for the department to offer unique educational and cultural opportunities for the local community and alumni, as well as students, faculty, and staff at the University.

Academic Program

During my brief visit as an external reviewer I met with the faculty and staff of the department, the Dean of the School, and a few students (who came to an arranged student meeting). In addition, I had the opportunity to see Dinner for Eight, the artistic work of faculty, staff and students in the department. Although the show was billed as a Dance event, there were theatrical elements that demonstrated the benefits of close artistic interaction in the department. I was provided with copies of the department's recent self-studies and had the opportunity to review sample syllabi, the current student handbook, and a copy of the last program review (prepared by Elizabeth Craven). I was asked to examine the department's strengths, weaknesses, opportunities and threats. In addition, I was asked to comment on other topics appropriate to this review.

I. Curricular Mission

The curricular mission of this department is very well stated in the faculty's self-studies. The curriculum is designed with a liberal arts perspective—much of the mission for majors is the same as for non-majors. The goals set forth in the self-study indicate a strong liberal arts approach. For example, the CSUH Department of Theater and Dance wants to provides students
with experiences which increase their exposure to Theatre both historically and culturally, broaden their taste and appreciation, and sharpening their aesthetic judgment. In addition, the department provides its majors with an education which combines classroom study and practical experience that will prepare them to compete for admission to the best graduate schools.

The curriculum furthers not only the goals of the department, but gives strong support to the general mission of the university to enrich the cultural life of students and to expand perspectives of the world and our place in it.

II. Curriculum

The department offers an undergraduate Bachelor of Arts Degree in Theater Arts with options in Theatre and Dance related areas. The core requirements of the program are broad in scope and adequate to provide the undergraduate student with effective introductory courses, some advanced study, and practical studio work in most areas of Theatre and Dance. There was some concern expressed about opportunities for practical technical work and work that bridges the two disciplines of Theatre and Dance, but an examination of requirements for the degree reveals that students in each of the areas of concentration, Theater and Dance, are required to take a substantial number of courses together and all courses are jointly open to students in each classification. There is a healthy interaction between students enrolled in both concentrations in the classroom and in production. The number of core courses and electives is limited. With the small number of faculty, it is, of course, difficult to offer all that is needed for both programs, but efforts are being made to design experimental courses that would add depth to the curriculum. I believe this approach is absolutely essential until several more faculty members can be employed. As things stand now, the students receive a good, sound education in Theatre and Dance, have quality production opportunities, and graduate from the program with the ability to compete for admission to prestigious graduate degree programs.

Strengths

The Department of Theatre and Dance at California State University, Hayward can be congratulated on its committed faculty, enthusiastic student body and its clearly articulated mission statement. The department’s stated objectives include offering a well-rounded liberal arts education, a hands on experience of theatre arts, and a practical training in performance skills. The department has, as its major goal, the student developing a passion for the theatre. These goals are well integrated into the curriculum and in the annual production program. Hayward has achieved admirable success and recognition for its work in academic theatre. It is a small program but has a vision that far transcends that of the traditional small arts program.
Both in its strictly academic classes and in its production work, it aspires to explore a non-Eurocentric aesthetic. Its goal is to present as many international artists and productions as possible and incorporate the interests of the minority student into its work. While providing a broad-based and academically challenging core curriculum, the department also serves as a fertile training ground for aspiring theatre artists and prepares its students for work at the graduate level. That such a small program has produced so much on the international stage is extraordinary. Students have exceptional opportunities to develop greater awareness and understanding of the world community through participation in international theatre festivals and workshops.

In addition to the training of theatre artists, the department provides a valuable community service. The more than ten productions it mounts serve as an important cultural resource to the community. With its eclectic season and professional polish the department’s productions function as a conduit to bring town and gown together.

The department’s Dance option is yet another source of possible strength. In recognizing the value of a combined approach to dance-theatre, the department is positioning itself at the forefront of contemporary theatre art. Its goals are not too lofty and unattainable. It does not aim to produce a multitude of young dance performers in a quasi-conservatory environment, but rather the department has chosen to focus on building a program for multi-faceted performers and choreographers in contemporary dance performance art. This is a goal that should be encouraged and supported. It will provide a unique focus in a genuinely viable and vibrant new aesthetic field.

The Department maximizes its visibility and efficiency by offering a number of low maintenance Options. The additional course offerings needed to provide the Options are minimal and they add unusual depth across the program. This strength might become a weakness or threat if the careful balance of faculty expertise is altered by retirements or burn-out. However, with a new or different faculty the list of options could be revised to take advantage of different expertise. The Department is taking advantage of special expertise now and should be commended for making maximum use of its faculty and staff.

Weaknesses

Despite the valiant efforts of the small and overworked faculty, there seems to have been no real improvement in the area of recruitment. The student body has not significantly increased and consequently the workload for student and faculty in the technical area is extremely heavy. With its very ambitious production schedule the department runs the risk of exhausting it most loyal students and faculty. There is a nationally recognized problem, which has not been ignored, of a decreasing national pool of undergrad tech majors. Even more creativity, and possibly even
some scholarships for non-resident students, will be needed to position the CSUH program to attract some of the small number of available students. Scholarships that will attract more students will cost less than salaries for additional staff that will be needed to maintain the department’s production activities if enrollment does not increase.

Although there seems to be a certain amount of frustration in the office staff due to cumbersome procedures, the tension marked in the previous review between faculty and technical staff seems to have dissipated and a cooperative attitude prevails. The office appears to be busy. The office staff have a full, maybe even excessive, workload. Additional training in the use of technology could relieve the situation. Skills in technology should be a requirement for any additional staff in this area.

Although faculty in the Dance option have accomplished an extraordinary amount, it seems an imposition on part-time faculty. While a few receive minimal support for administrative duties, everyone seems to make generous extracurricular contributions. The University should not expect this to continue without additional support. It would not seem unreasonable to devote part of a full time or tenure-track person to administer the program, represent the Option on the various governing bodies within the university, and further develop the curriculum to reflect the new emphasis on dance performance art. A position could be converted from existing part-time units without a negative effect on FTE.

Opportunities

Hayward is strategically placed. It is close to San Francisco with its febrile and vibrant arts culture. Students have both the opportunity to experience the work of world-class artists and find employment in many of the small theatre and dance groups.

By focusing on the new emphasis in dance-theatre collaboration, the Hayward student could be uniquely positioned to be at the forefront of this emerging art form.

The department’s size need not be a liability. Student teacher ratios are extremely good and there is a genuine culture of concern for the student’s well-being that permeates the entire department.

The international work that has been done by several of the faculty has placed the department and the university in a position to take advantage of opportunities for participation in workshops and festivals that are denied most students at other universities. The Department should ask itself how to build on the existing foundation, in order to formalize a program which would attract students. Fundraising in this area has already proven successful. I was impressed with
ideas the Chair has on this subject and understand discussions concerning building on this foundation have begun with faculty and administration.

There is a great potential for support from the community. There is an amazing amount of community involvement in spite of the lack of time that faculty are able to devote to cultivating this relationship. If resources could be found to enhance community involvement, there are enormous opportunities for unique collaborations. For example, the large number of people reaching retirement age with a desire to learn and grow, has led the University of Nevada Las Vegas to develop certificate and degree programs for seniors. The programs have been very successful in increasing productive community involvement.

Threats

There is a danger of losing faculty or staff out of frustration and over work, which would result in the destruction of the unique synergy that provides the department with so much of its strength.

Measures should be taken to ensure that students do not feel cheated of essential educational opportunities because of budget restrictions.

Formula funding that emphasizes FTE will deny resources for the continued operation and development of this department. The decline in number of Theatre majors was viewed with concern in the past and will continue to be a problem. A theatre education is not vocational training. The very few jobs in the profession of theatre will not encourage young people to chose this academic major unless they have a burning passion for the art form and are willing to sacrifice financial security for an opportunity to develop as artists. There are exceptions to low employment opportunities in the areas of design and theatre technology, but students with talent in these areas are usually attracted to higher paid areas of technology. Though some enrollment progress should be expected, there will never be a large number of students majoring in Theatre on this campus. The Department and University should agree on assessments which focus on the quality of education and not quantity of students within this department. There should be discussions concerning a formula adjustment that recognizes the importance of Theatre and Dance in the academic and cultural life of the University.

The theatres and shops that serve as laboratories for Department of Theatre and Dance students are excellent. Limitations here not caused by lack of equipment, as is the case at many small universities, but by a lack of funds for the resources needed to compete equally for students, including more scholarships, guest artists, and opportunities for touring. Eventually, there must be additional full time faculty and support staff; however, at this time, a very small budget augmentation would permit the present faculty to sustain the progress they have made and
eventually take the program to a higher level. Without some assistance, it will be almost impossible for the current faculty and staff to continue the exceptional work they have achieved in the non-traditional areas of international studies and cultural diversity.

There is a danger of duplication of the mission of this department by nearby universities and colleges. Redundancy usually adds to the problem of attracting sufficient students to a small program. The department might consider working together with the other campuses, but such cooperation is historically difficult to achieve. Absent a cooperative plan, I could suggest that the department might avoid redundancy by concentrating on the innovative international studies and cultural diversity areas.

Although the department has absolutely no control over these conditions, the lack of employment opportunities in the acting profession will always be a threat to recruitment, retention of students and sources of outside funding. Most of the students with talent and interest in technology, where there are many opportunities for employment, will major in more lucrative fields.

In Summary

The department’s self study documents demonstrate that the faculty understand many aspects of the strengths and weaknesses the program. It is hoped that this report has illustrated some additional concerns with some suggestions for improvement. The Theatre and Dance program at California State University, Hayward is not large. The small, but dedicated group of faculty and staff offer an extremely ambitious program of challenging classes and an impressive production schedule. The impact of their work is felt far beyond the borders of the campus as they provide an important cultural service to the surrounding communities and even the world. In response to the issues raised in the previous program review, the Department seems to be intent on reflecting the diversity of the community, attracting multi-ethnic students and offering a diversification of academic courses and production opportunities. Looking at the department’s current priorities, I believe the faculty and staff are on the right track and are serving the University in a positive way. They are correct in their focus on the department’s most successful, unique, and innovative programs. The university community is being very well served. For this the University should be grateful and responsive.
We have administered our interim assessment tool, an interview, to several beginning and exiting students over the past four years. Our biggest lesson has to do with the inadequacy of the interview approach itself. Students do not want to participate, even though those who have gone through the experience have not found it problematic. However, almost no student has appeared at their interview with an adequate portfolio of student work. What the interviews confirmed, among other things, was that we need to concentrate on enabling student to collect their work. When we wrote our original plan, we expressed the ultimate desire to base assessment on portfolios. If we can develop that process, the interview system has shown us that we can create adequate rubrics for obtaining all the information we need from the portfolios alone. Thus, they should be better tools than interviews. Still, we hired a younger person to do more interviews during May and June, 2005, in hopes of obtaining better response, again without success.

In analyzing the problems of assessment and the interview results, we decided to go ahead and help students to develop portfolios in one or two classes. We also revised our major to include three steps of portfolio development and evaluation. New native students will begin to collect materials in lower division classes. They, along with transfers, will be required to take a class at the beginning of third year. Student with adequate portfolios will "challenge" out of the class. Others will attend and do activities to develop the required materials. This is a midway-through-the-program step. Near graduation students will take a career management and arts industry issues class and finalize an exit portfolio required for graduation. We hope to continue in our attempts to find ways for the portfolio to be electronic.

Two more steps in the portfolio system are in progress, development of guidelines for assembling a program related portfolio and rubrics for assessing our outcomes based on portfolio contents.

In the interview process we have also collected evaluations based on the rubrics developed for the interviews. The results are so few that our evaluations so far have only provided the following useful information – which has been acted on as explained.

Dance – From the dance students we learned that they are beginning to distinguish themselves as artists because of our focus on performance and the opportunities we give them to perform in the community, even abroad. However, our courses are not necessarily structured effectively for advanced students. Using the model of the Music Theatre Ensemble, we are going to create a series of Dance Ensemble courses, linked to regular technique sessions, for the intermediate and advanced students. Also, in allocating resources, we have increased the funding for dancers to attend an annual regional college dance festival to present their work competitively. This was done in recognition of the increasing quality and artistry of our dance students as evidenced in interviews and in the production we hope they begin documenting in their portfolios.
Theatre – From Theatre students we have learned more about the strong connections students are making between their literature/history courses and production. If anything, they have learned to discuss literature and to make interesting production suggestions for literature. The work they do bring to interviews comes out of our Development of Dramatic Arts series from which they take three courses. As a result of this recognition we have recently supported a number of student produced and directed shows in our regular season and continued to support a relationship with the local Greek [culture] Festival at which we annually present an Ancient Greek play. Designers bring the most useful material to interviews, including research scrapbooks, concept statements, drawings, paintings, and production photos. This is probably due to our participation in the Region VIII Kennedy Center American College Theatre Festival at which design and technology students participate a juried display process that includes an oral presentation. Their success at presenting their thoughts in the interview process made us realize that the necessity to collect and present material orally is an invaluable aid to understanding. In order to ensure that students in other options have a similar experience, the portfolio requirement in the senior level class now involves a Powerpoint presentation for students in all options. This helps more students remember the visual aspect of their portfolio vs. just the verbal.
Department of Theatre and Dance
2002-2003 Assessment Report

During the year we made the following progress:

1) Rhoda Kaufman assigned portfolio assignments in two literature and history sections. In the first section about 20% of the students submitted worthwhile work. In the following quarter, more students got the idea and improved their results from the initial attempt.

2) Tom Hird found creative ways to begin assembling equipment that will be needed to accomplish the long-range goal of digital portfolios with video segments. We now have two digital video cameras, two digital video players (capable of reading and writing in standard S-VHS format, too), two computers equipped with digital video editing software, and computers equipped with PowerPoint and web browser software. Tom also arranged for all of our shows to be video taped and supplied to the department in digital tape format.

3) Tom Hird also attempted to write the entry/exit interview. However, the goals, outcomes, and indicators document created last year proved cumbersome as a basis for writing the interview. He reviewed the previous document and successfully identified the most common themes. He then wrote a set of outcomes applicable to all majors and options in the program. These outcomes were approved and served as a basis for the Interview attached.

   Next, a set of rubrics was written to guide respondents who administer the interview. The rubrics were shared with Professor de la Cruz, who helped to improve the form so that a simple “scoring” method would be possible. The scoring method provides **numerical data for each** rubric, which will allow us to compare students, to notice improvements, and to determine areas of concern.

4) Four students were identified and approached to pilot test the interview process. Two were male and two female. Two were relatively new to the program and two were about to graduate. However, due to the end-of-quarter crunch, these students asked to delay their interview until after graduation. So far, three have been interviewed and two reports are provided below. The last interview was cancelled.

   Results from initial interview with student finishing second year:

   a) GENERAL/PROCEDURAL - The interview confirmed the need for a video element in the portfolio. The student’s portfolio contained ineffective evidence for him to support his replies to portfolio related questions, especially performance related examples.

   b) STUDENT RESULTS - A student who has completed GE at CSUH should have a handle, if only a crude one, on how to assemble a portfolio. This one began keeping papers and some other records in the second year. He understood how to make an oral presentation, too. He scored just over 2 on most elements of the interview, which seems reasonable for this stage. For example, he was weakest on vocabulary and management topics; his knowledge of literature, art, and history was somewhat weak; he offered mixed understanding of his creative role in production. In his own comments he expressed renewed confidence with communicating his own opinions. His thoughts concerning the interview were positive, especially that he now knew what to expect and had a better idea of how to prepare for the exit interview. He expected more specifics on research methods and less on vocabulary and personal accomplishments. Overall,
Department of Theatre and Dance
2002-2003 Assessment Report

he expressed a deep interest in education and an appreciation for his performance and classroom experiences so far.

c) TO IMPROVE METHODOLOGY - As a result of this pilot we learned that the response times were adequate for entry level. The interviewer needed time to score each response, which provided a few moments for the student to prepare his next response. Sometimes the student answered part of a subsequent element in an earlier response, which demonstrates a need for the interview to be interactive. Indeed the interviewer wanted to engage the student and did. The student responded positively to interaction. The interviewer found no space on the Response Sheets for scores. Boxes for this purpose already have been added. Interviewers will need instructions, aids, and some training. The aids should include the master vocabulary list and materials to act as “works of art” for element #2. The students should get a copy of the response sheets as soon after the interview as possible. They should be encouraged to keep these sheets with their portfolio materials.

Results of interview with student who just graduated:

a) GENERAL / PROCEDURAL - The major lessons of this interview were that seniors will need more time to respond and will require more interaction. It would be especially helpful to challenge the student on one or two issues at the conclusion of some of their responses. Also, this student scored higher on the rubrics, which seems to confirm that a difference in experience level was adequately revealed by the rubrics.

b) STUDENT RESULTS - This student performed well on almost all of the interview elements. In his presentation he did not connect his ideas to performance possibilities as well as one might expect. **If this were an entry-level interview, he would now understand this aspect.** We might have to improve the invitation/assignment sheet to make it clear that we want performance ideas. Probably due to deficiencies in his portfolio, this student handled the second element somewhat less successfully than might be hoped. Since he has limited experience related to portfolio development, any deficiency was reasonable to expect. Perhaps the rubric could be altered to focus on portfolio and response separately. His replies definitely indicated an intellectual ability to perform in two modes. His vocabulary responses indicated lack of sufficient preparation in technical areas compared to his modes of interest. Our Dance vocabulary list lacked a sufficient test for this senior. Without prompting, this student indicated that he has come to recognize his need for additional learning (lifelong learning?) and that the interview reinforced this idea. He commented that perhaps he rushed through school too quickly and that he was only beginning to allow himself time for reflection on many aspects of his education. His expressed appreciation for CSUH by saying that he has learned, here, how to see himself as a professional and scholar. The student used an impressive range of examples from art, history, literature, theatre, and dance.

c) TO IMPROVE METHODOLOGY - Relative to improving the interview, several suggestions are already mentioned above. This student had an impressive journal. It is hard to imagine how to include such an element effectively in a portfolio, other than to simply include it. For a digital portfolio, perhaps a student could summarize themes or transcribe selected portions. Regarding scripts that this student included in his portfolio, he could have excerpted a few sample pages more effectively than including three bulky scripts. We also agreed to consider altering element #3, c. (the sample of a written paper in the portfolio) to allow for two rubrics,
Department of Theatre and Dance
2002-2003 Assessment Report

one related to content (ideas, use of research) and one related to skill (clear writing, bibliography).

These responses are perhaps too general, not sufficiently related to specific outcomes. Thus, while we have learned something about entry and exit level students, as well as the interview methodology, we do not know enough about our level of programmatic success. We should develop a comparison chart listing each student’s scores and compare results. This would make it easier to notice useful data, especially trends related to our program.

5) NEXT YEAR
a) Professors in performance related courses were contacted and asked to make portfolio assignments. One professor wrote course objectives and obtained regular feedback from students, though this was not reported. Performance faculty will video tape students next year.

b) Professor Kaufman will write an evaluation rubric for her course portfolios. She will work with other faculty to implement additional portfolio assignment in their classes. We hope that this method will encourage students to save more materials, teach them to appreciate the value of a portfolio, and help them learn appropriate means for maintaining a portfolio.

c) Professor Hird will continue to finish and polish the interview. He will arrange for incoming students to be interviewed in the fall and graduating senior to be interviewed in spring. In addition, interviewer instructions should be written and a score comparison form developed. He will continue to develop workable digital resources and finalize a set of portfolio specifications.

d) The goal of a digital portfolio still has a way to go. While some equipment now exists, workable software and a common format remain difficult problems. The best solution for us would probably be best for the campus, a massive central server. This would solve the question of an appropriate front end, which would then become browser oriented. However, PowerPoint still has advantages if we have to look at CD-ROM for more than the short range. Whichever direction we go, the methods used will have to be easy enough for a wide range of student computer skill and even easier for faculty. Thus, it is difficult to estimate the money needed at this point, because of the open questions.

e) We would like to consider having outside interviewers to help validate our interview approach. This could cost $1000-2000.
THEATRE AND DANCE - Assessment Plan

The following sections of the original 2002 plan present the substance of our practice to date. The other elements of the plan are included elsewhere in the review documents, including the program Mission, Goals, and Outcomes.

ASSESSMENT INSTRUMENTS SUMMARY

Narrative - selecting appropriate instruments

In reviewing our Outcomes and Indicators, we realized that our elements cover both program and student concerns. To evaluate indicators for data collection methods, we created a spreadsheet with brief descriptions of each goal, outcome, and indicator, leaving columns to list program and student instruments appropriate to each indicator. During this exercise, we noticed that we could obtain most of the needed information with a few, similar instruments.

For example, we should be able to detect artistic progress by implementing a required culminating portfolio and it should be easier to recognize academically related indicators by student self-assessment. We also realized that regular student self-assessment could yield an additional benefit of improved engagement in and integration of the academic and artistic processes. When we decided to use the outcomes assessment process for helping students improve over time, it became clear that we needed a series of entry, annual, and exit "reviews."

Proposed Student Process

Entry level (first quarter)

Each new student will be interviewed, on video, by a team of faculty/staff and/or outside respondent. The review will be oral, but perhaps require a spontaneous critical writing sample based on a scene, dance, or visual from contemporary theatre, dance, or art/ literature/ performance (video). Questions will be developed both from entry interview forms we have used in the past and from our new assessment plan indicators. Questions will be developed to orient students to establishing goals and engaging in regular self-assessment. It is assumed that during the first year we will probably ask too many questions and/or some wrong questions. We do not want to collect too much data. So questions will be chosen primarily to assist students with identifying areas of improvement and areas needing attention. The results should also provide the faculty with information needed to plan and improve the program. In subsequent years we will gain experience with the instrument and delete or add questions to avoid unneeded information.

Annual review (each spring)

Each year we will set aside time in spring quarter for students to complete a written questionnaire. Students will review their entry interview, previous reviews, and their updated portfolio. Generally, the questions will follow the format of the entry interview and encourage self-assessment of academic progress and goals since the previous review.

Exit review

The final Annual Review will serve as the Exit Review, except that we might ask exiting student some additional questions.

Sample interview/ review questions

What area or areas of performing arts are you most likely to participate in today? Why? What skills or knowledge have you already acquired to help you in your participation? What skills or knowledge do you hope to develop here at CSUH?

Think for a moment about an area of performing arts in which you are less likely to participate today (acting, dance, design, directing, etc.). How do you see yourself participating in this aspect of theatre/dance during your years at CSUH and in the future? What skills do you assume you will need to develop in order to participate. Which skills do you possess now and which will you have to develop?
(Interviewer provides a vocabulary list before the interview and asks the student to mark each word “easy,” “difficult but familiar,” or “unfamiliar.”) Skip all of the “easy” terms. Pick five terms “difficult” terms and tell us how you would use or define the terms. Which words are just plain unfamiliar?

Think of one live performance you attended recently. Describe it and tell us what you gained from being in the audience.

How would you describe literature and performing arts of your native culture? Where have you traveled in California, the US, internationally, outside of your native culture? Did you attend any theatre or dance during your travels? If so, can you explain how “other” performing arts seem different than what you think of as part of your own culture?

How do the visual elements of a production relate to or support the acting, text, music, or movement of a production?

**Proposed Portfolio**

The portfolio will be in the form of Zip disks and/or recordable CD-ROMs which will function in a format to be determined. Students will maintain their own files with the support of campus and department facilities. The portfolio must be submitted annually and upon graduation. Students will collect digital video of their entry interview and performance projects, samples of written or oral projects, required annual review documents, and other elements by agreement with their adviser and the Chair. The Portfolio should demonstrate progress over time at CSUH, especially in the major.
ASSESSMENT

Analysis of Theatre and Dance indicators demonstrated the need for two new instruments, a system of intake interviews followed by annual self-assessments and a systematic collection of student work to include academic and performance assignments. We will call the self-assessment process "annual review" (1) and the collection a "portfolio" (3). It will be possible to collect data concerning many program indicators from existing instruments, primarily from graduation check sheets (2).

1) INTAKE INTERVIEW AND ANNUAL REVIEW INSTRUMENTS

<table>
<thead>
<tr>
<th>Annual Review</th>
<th>ASSESSMENT METHODS</th>
<th>WHEN/WHERE</th>
<th>ADMINISTERED BY</th>
<th>ASSESSED BY</th>
<th>FEEDBACK TO STUDENTS</th>
<th>DATA ANALYSIS AND REPORTS BY</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTAKE</td>
<td>Video interview</td>
<td>First fall quarter, Studio Theatre</td>
<td>Team of faculty, staff, outside interviewers</td>
<td>Outside respondent</td>
<td>Written response form from respondent</td>
<td>Faculty team and Chair</td>
</tr>
<tr>
<td>MIDPOINT</td>
<td>Written self-assessment</td>
<td>Classes to be determined</td>
<td>Instructor/proctor</td>
<td>Outside respondent/faculty team</td>
<td>Written response form from respondent/ oral discussion with a faculty member</td>
<td>Faculty team and Chair</td>
</tr>
<tr>
<td>EXIT</td>
<td>Written self-assessment</td>
<td>Classes to be determined</td>
<td>Instructor/proctor</td>
<td>Outside respondent</td>
<td>Written response form from respondent</td>
<td>Faculty team</td>
</tr>
</tbody>
</table>

2) GRAD CHECK DATA COLLECTION

<table>
<thead>
<tr>
<th>Grad Checks</th>
<th>ASSESSMENT METHODS</th>
<th>WHEN/WHERE</th>
<th>ADMINISTERED BY</th>
<th>ASSESSED BY</th>
<th>FEEDBACK TO STUDENTS</th>
<th>DATA ANALYSIS AND REPORTS BY</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTAKE</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
</tr>
<tr>
<td>MIDPOINT</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
</tr>
<tr>
<td>EXIT</td>
<td>Survey data of graduates</td>
<td>End of Spring Quarter annually</td>
<td>Advisers, Chair</td>
<td>Chair</td>
<td>Copy of check sheets</td>
<td>Chair</td>
</tr>
</tbody>
</table>
### 3) PORTFOLIO INSTRUMENT

<table>
<thead>
<tr>
<th>Portfolios</th>
<th>ASSESSMENT METHODS</th>
<th>WHEN/WHERE</th>
<th>ADMINISTERED BY</th>
<th>ASSESSED BY</th>
<th>FEEDBACK TO STUDENTS</th>
<th>DATA ANALYSIS AND REPORTS BY</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTAKE</td>
<td>Video interview (student asked to bring prepared material or to perform (an audition monologue/dance))</td>
<td>First fall quarter, Studio Theatre</td>
<td>Team of faculty, staff, outside interviewers</td>
<td>Outside respondent</td>
<td>Written response form from respondent</td>
<td>Faculty team and Chair</td>
</tr>
<tr>
<td>MIDPOINT</td>
<td>Submit digital portfolio with 1)critical, scholarly, and creative writing; 2)design or technical records; 3)recordings of representative performances; 4)annual review materials (self-assessments and responses)</td>
<td>Wednesday of Spring Quarter exam week, Department Office</td>
<td>not applicable</td>
<td>Faculty/staff committee, Chair</td>
<td>Written response form from committee or Chair</td>
<td>Faculty team, Chair</td>
</tr>
<tr>
<td>EXIT</td>
<td>Submit digital portfolio (see above) including recording and records related to culminating project and final self-assessment</td>
<td>When culmination project completed, no later than Wednesday of final quarter exam week, Department Office</td>
<td>not applicable</td>
<td>Outside respondent or faculty/staff committee</td>
<td>Written response form from respondent</td>
<td>Faculty team, Chair</td>
</tr>
</tbody>
</table>
THEATRE AND DANCE - Assessment Plan

IMPLEMENTATION PLAN

FIRST YEAR

FALL, 2001

Develop Intake Interview, Annual Review, Exit Review, and Response Form with help of outside respondent.

Work with instructional technology staff to develop methods and resources for a digital portfolio, especially digital video technology for archiving department productions and classroom projects.

Interview new first year, transfer, and second year students with help of an outside respondent.

WINTER, 2002

Continue working with instructional technology staff to develop methods and resources for a digital portfolio, especially digital video technology for archiving department productions and classroom projects.

Plan for purchase of any additional technology needed to implement digital portfolio.

Develop Digital Portfolio Workshop for majors.

SPRING, 2002

Administer Annual Review for all majors.

Conduct a Portfolio Workshop for selected majors. Test group will be those interviewed in fall.

Respond to intake interviews and annual reviews with help of outside respondent.

SUBSEQUENT YEARS

FALL

Interview new first year, transfer, and second year students with help of an outside respondent.

Conduct annual Digital Portfolio Workshop for majors.

Interview Team, Response Team, and Chair report to department at Annual Retreat.

Interview Team and Response Team adjust department instruments based on discussion at Annual Retreat.

Chair writes Annual Report.

WINTER

Review digital portfolio technology.

SPRING

Administer Annual Review for all majors.

Respond to intake interviews and annual reviews with help of outside respondent.
Following each element of the interview, response rubrics are provided. The interviewer should mark one of the four statements for each aspect under consideration.

1. Make your presentation. [outcomes 1.1. And 1.2. And 2.1. And 2.3 .] 10 minutes

a) Demonstrates broad scope in knowledge of dramatic literature and/or dance performance.
   4) Exceptional use of references; included multiple references to artist’s work and/or related works.
   3) Interesting discussion of the play/ work, but mostly focused on play/ work.
   2) Discussion limited the play/ work.
   1) Made obvious errors about work or artist.

b) Demonstrates research skills.
   4) Bibliography included references beyond standards; good primary sources.
   3) Basic bibliography; mostly secondary sources.
   2) Barely Adequate bibliography or mentioned some resources when asked; lacked primary sources.
   1) No bibliography; couldn’t speak to reference material.

c) Demonstrates analytical skill, especially related to (circle one: dance, acting, directing, design/tech, dramaturgy, other ________________)
   4) Made interesting, original, and clear connections between elements of the work and deep human issues; used common professional vocabulary effectively.
   3) Made standard connections between work and its meaning; used some professional vocabulary.
   2) For the most part retold the story and/or addressed quality; used minimal professional vocabulary.
   1) Obvious errors about the work or meaning; lacked vocabulary.

d) Demonstrates historical knowledge of the development of theatre and/or dance arts.
   4) Made multiple references to socio-political world of the artist and the work; offered parallels or mentioned development between historical periods.
   3) Gave adequate discussion of historical developments.
   2) Offered some historical information/ background.
   1) Made obvious errors with facts of background issues.

e) Demonstrates ability to use visual and/or aural research.
   4) Provided visual aids that significantly contributed to the presentation.
   3) Provided visual aids that enhanced presentation.
   2) Some facts presented with visual aids.
   1) Provided unrelated visual aids or lacked any visual aids.
f) Demonstrates ability to connect text or dance to future production potential.

4) Provided an exciting, original concept for production which was well supported.
3) Mentioned production possibilities, but safe options or lacked clear support.
2) Mentioned typical production possibilities.
1) Mentioned little, if any, production potential.

2. Respond to a work of art (interviewer shows a picture of a painting, a sculpture, or a work of architecture OR plays a musical recording OR reads a poem) from the viewpoint of a dramaturg, a designer, or a choreographer. Explain an element of the work provided, including what it means to you and how you would create a meaningful performance moment to communicate your meaning to an audience. [outcomes 2.1. And 2.3.] 8 minutes

example provided ________________________________

a) Demonstrates ability to engage in analysis of a work of art for purposes of rendering ideas in a performance mode.

4) Expresses depth in understanding of the example, suggests effective production elements.
3) Expresses some understanding of example; suggests at least one workable production element.
2) Offers standard understanding of example; elementary suggestion for production.
1) Weakness in understanding mechanics of production.

b) Demonstrates ability to form a personal impression and explain it.

4) Clear, original, and deep idea; offers specifics ideas about work and production.
3) Interesting explanation, but ideas lack depth; some generalization of process.
2) Adequate explanation of a basic idea; often generalizes.
1) Idea and explanation too general.

c) Demonstrates ability to use appropriate professional vocabulary in a discussion of art.

4) Good oral skills; convincing and engaged; sketches or makes use of available examples; uses vocabulary of two production modes.
3) Oral aspect generally clear; could use more visual technique or examples; could use more professional vocabulary.
2) Oral aspect generally clear; few visual examples; little vocabulary.
1) Hard to understand.

3. Review the list of department Production Modes and select two for which you are particularly prepared. Refer to your portfolio for each of the following:

a) Explain how your portfolio demonstrates your level of technical skill in your first mode. If you had a leadership role in a production, use that as your example. Cover the leadership or other aspects of the experience you deem significant. Explain your own production ideas or choices, as shown in your portfolio, and why you believe your choices were so interesting or important.

b) Repeat for a second mode.

c) Refer to your portfolio and explain the strengths and weaknesses of a written classroom assignment.

[outcomes 2.2. And 2.4. And 2.5. And 2.6. And 2.8. And 3.6.] 7 minutes each, 21 total
Demonstrates ability to maintain a record of academic and performance projects appropriate to the production modes for which they are trained or express interest.

a) MODE 1

4) Offers exceptional selection of academic and performance examples; includes history of personal assessments/commentary; displays ability to work with colleagues from other production modes.
3) Ready for a job/school interview; includes some academic and performance examples; offers some personal assessment; displays narrow range of work.
2) Narrow range of examples; lack of personal assessment; displays only average skills.
1) Has acquired little if any evidence of experiences; examples do not indicate basic skills.

b) MODE 2

4) Offers exceptional selection of academic and performance examples; includes history of personal assessments/commentary; displays ability to work with colleagues from other production modes.
3) Ready for a job/school interview; includes some academic and performance examples; offers some personal assessment; displays narrow range of work.
2) Narrow range of examples; lack of personal assessment; displays only average skills.
1) Has acquired little if any evidence of experiences; examples do not indicate much beyond basic skills.

c) WRITTEN ASSIGNMENT (course and subject of work)

4) Presented excellent assignment with clear and proficient writing; high quality of content; clearly explained both strengths and weakness of the work; good bibliography (includes primary sources).
3) Good assignment and explanation; readable; some good content mixed with standard ideas; mentioned some strengths and weaknesses; acceptable bibliography (mostly secondary sources).
2) Readable writing and acceptable explanation; standard content; difficulty expressing strengths and weaknesses; minimal bibliography.
1) Writing and oral skills need improvement.

d) Demonstrates the ability to make use of portfolio as a tool in presenting personal skills and production choices. Portfolio clearly indicates strong ability in at least one mode.

4) Interviewee would be hired/accepted based on presentation of portfolio.
3) Might succeed in a job/school interview; portfolio academically correct.
2) Indicates ability appropriate for next career step, portfolio needs improvement in content or presentation.
1) Not ready for employment or needs further education; doesn't understand assembly and/or use of a portfolio.
e) Demonstrates ability to provide leadership or supervision in at least one production mode.
   4) Leadership roles clear and documented; includes supervisors' assessments/ recommendations; confident response.
   3) Leadership roles explained and clear, but documentation lacking.
   2) Documentation minimal and response indicates need for more foundation and/or challenges.
   1) Did not include this aspect in response.

4. The interviewer selects four to eight terms from the vocabulary list and asks the student to explain the terms. (The list will probably be divided into four sections as follows: acting/directing, technical/design, dance, general. The interviewer would pick one term from each section. The sections could be further arranged to identify specific vocabulary for technicians in the dance section.) [outcomes 2.3.] 10 minutes

Demonstrates knowledge of common production terminology appropriate to the production modes for which they are trained or express interest.

a) term __________________________ category __________________________

b) term __________________________ category __________________________

c) term __________________________ category __________________________

d) term __________________________ category __________________________

e) term __________________________ category __________________________

f) term __________________________ category __________________________

g) term __________________________ category __________________________

h) term __________________________ category __________________________

4) Overall definitions/explanations show good understanding, professional use of vocabulary in replies.
3) Some minor errors in understanding or explanation, but indicates ability to use common industry vocabulary.
2) Would likely make some errors in practical use.
1) Unable to define common professional terms.
5. Using your portfolio, explain one of your most memorable creative solutions from one of your recent productions. [outcomes 2.4.] 5 minutes

a) Demonstrates ability to creatively solve production problems.
   4) Provided interesting example of solution; discussed literature or artistic foundation; mentioned both solution and alternates considered; expresses good reasons for choices.
   3) Workable solution; some foundation and alternatives explained; some reasons for choices.
   2) Standard example/solution; little explanation of foundation/alternatives; lacked reasons for choices.
   1) Problem and choices unclear.

b) Demonstrates ability to provide functional solutions to production problems.
   4) Offered elegant functional solution; clear oral explanation; included visual documentation (drafting or sketches)
   3) Offered workable solution with limited explanation; readable visualizations
   2) Offered standard solution; weak explanation; poor visualizations
   1) Couldn’t offer or explain a solution or unreadable visualizations

6. Answer the following questions: [outcomes 2.7. And 3.2.] 4 minutes each, total 12

a) Explain the difference between commercial and non-profit organizational forms. Cover the basic duties of the managers and how these duties vary in between the two forms.
   b) Explain royalties and how a system that provides for artists to collect royalties also provides protection of artist rights. Discuss this from the viewpoint of a playwright or an artist whose work is recorded on video.
   c) Discuss the roles and responsibilities of the following groups in the contemporary world of arts: artists, audience, managers, government officials. Explain why the world needs art?

a) Demonstrates knowledge of organizational forms and the management to be expected of each.
   4) Provides a full explanation of both organizational features and management roles for commercial, nonprofit, and college/community performing arts.
   3) A standard explanation some aspects of organizational features or management roles in performing arts.
   2) Minimal explanation of organization forms or management roles.
   1) Displays little knowledge of either organization or management.

b) Demonstrates knowledge of artist rights and realities of collecting royalties.
   4) Provides a clear explanation of artist rights and impact of such rights on making a living as an artist; includes a discussion of the process for securing and paying royalties.
   3) Focuses on discussion of the process for securing and paying royalties, but offers generalized discussion of rights overall.
   2) Too brief or incomplete discussion of rights and royalties.
   1) Displays little knowledge of artist rights.

c) Demonstrates skill with expressing the value of arts to society and the responsibilities of different members of society in maintaining the art world.
   4) Provides a clear, concise explanation of the value of arts; discussion of responsibilities includes, at least, the roles of artist, audience, and government; indicates personal ideas.
   3) Explains valuable aspects of the arts; mentions role of one or more groups.
2) Generalizes value of arts and society’s role; little personal interest in this issue.
1) Needs additional education or thinking in order to express the value of arts and roles of society.

7. Relate the details of one experience in which you successfully collaborated with others in production. Explain how collaboration enhanced the production. [outcomes 3.1.] 5 minutes

a) Demonstrates appreciation for collaborative production experience.
4) Provides clear example of success; discusses personal values gained from experience.
3) Gives example of collaboration, but dwells primarily on personal role; discussion of values gained lacks clarity.
2) Basic example of group working together; incomplete discussion of success, roles and values.
1) Clear lack of understanding of concept of collaboration; OR, clearly prefers to work alone.

b) Demonstrates ability to articulate the value of collaboration in the performing arts.
4) Impressive explanation of personal and partner roles in the experience; would convince others; always clear.
3) Good explanation; could convince others.
2) Inconsistent explanation and friendly, but lacks information needed to convince others.
1) Not Prepared or lacks basics of argument; sometimes unclear.

8. Think of one recent performance you attended off campus. Explain one production technique utilized in the performance which has already influenced your work or will in the future. [outcomes 3.3.] 5 minutes

a) Demonstrates ability to recognize the technique of artists in their performances.

b) Demonstrates ability to advance art by building on the inspiration obtained from performing arts and performing artists.

9. Think of two recent productions which you attended or in which you participated, one of distinctly American or traditional nature and another distinctly non-American or avant-garde in nature. What can you say about the values of each production? Explain the distinct techniques of both and the relative value of all the techniques to the state of your own art. Alternatively, discuss contributions of two performing artists from significantly different cultures and how the values of each have contributed to your own artistic goals. You may use your portfolio. [outcomes 3.4.] 5 minutes

a) Demonstrates ability to recognize the features of American and other performance styles.

b) Demonstrates ability to accommodate a range of styles in seeking inspiration for personal goals.

10. (Perhaps: add something about this to the discussion of production modes? Or is this a post-grad outcome?) Using your portfolio, give an example of a production where your contribution improved the level of the production from what it would have been otherwise. [outcomes 3.5.] 5 minutes

a) Demonstrates ability to improve the standard of production and/or make a difference in a production team.
General Observations and Summary of discussion with student

a) Arrived prepared with presentation, visual aid(s), and portfolio.
   4) Brought all materials; materials prepared for transport; clear and meaningful organization and identification.
   3) Brought materials; mostly assembled and organized for use; prepared.
   2) Nearly prepared; brought materials, some awkwardness in use.
   1) Not prepared; missing materials and/or ineffective use.

b) Interview conducted with confidence and clarity.
   4) Impressive oral and personal skills; adapted to the moment; always clear.
   3) Good oral and personal skills.
   2) Inconsistent oral and personal skills, but friendly.
   1) Not Prepared; difficulty speaking; lacked confidence; sometimes unclear.

Student’s Comments:
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Interviewer (print name) ___________________________ Date __________________
Comments:
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